TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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JOHN GALDRON.

THE MATINEE GIRL.

New York holds a pat theatrical hand just now. There is a King at the Garden, a Jack at the Knickerbocker, an Ace at the Empire, and a pair of Queens at the Lyceum and the Manhattan.

Certainly we shall have only ourselves to blame if, after this, we cling to our old-fashioned ideas of royalty, hedged about with dignity, state and form.

The men who wrote A Royal Family and Her Majesty have let us look in over the hedge, and we've seen the robes of state hanging on the line to air, and the maid polishing up the crown with a chamois skin.

We have had the pleasure of observing a princess up a tree with her shoe lace untied and a queen larking about in a short skirt, making eyes at a young man she's been meeting on the sly.

We must realize now, even more than ever, that ermine is only a kind of catskin, and that crowns are quite as uncomfortable as those hearsy-looking picture hats from Paris.

Robert Chambers and Richard Davis have both given us a taste of this idea in "A King and a Few Dukes" and "The King's Jackal," but it is better fun to see it acted right out on the stage.

It gives you that silk-lined feeling that you are hob-nobbing with royalty, a part of the coroneted bunch, and, for some reason that lurks down in the deepest depths of our poor human nature, the sensation is a pleasant one.

We all hate kings, of course, except when we've drawn one to fill, but it will take us a few centuries or more to get over our queer little weakness for titles.

We are all awed by glitter. And the Apostles were just clever enough to give us golden streets and jasper and pearl and shining things to dazzle us with the beauty of what's coming to us if we're good.

And talking of hating kings reminds me that Lawrence D'Orsay in A Royal Family resembles James Gordon Bennett, the owner of the *Herald*, so closely that it is almost startling.

And as W. H. Thompson as the Cardinal looks exactly like the Reverend Father Ducey, of St. Leo's, you have a queer sensation that you are in the old Delmonico's at Twenty-sixth Street, and that the priest and the editor are having a pow wow.

Annie Russell's art is fine, careful, polished, clear as a bell.

It dominates every movement and intonation and glance, but is so cleverly done that you would never suspect.

Even the careless shoe string? What a delightful little touch that is to the hoyden princess's costume!

As she sits dangling her feet from the branch of the tree a quivering whisper thrills the matinee: "*Her shoe is untied!*"

And during the last act what gasps of emotion and coos and purrs of delight. It is in this act that the royal wedding occurs in a room where the floral decorations are weirdly unnatural, but the girl audience hails the stage bride with quivering smiles of joy.

There is a great deal of the eternal girl about Annie Russell. And Charles Richman is robustly masculine. He'll never be "sweet" like some of the others, but he is man all through, and therefore a capital foil for the star.

Two girls who sat near me with a maid and a box of candy were not to be done out of a hero, so they lit on the young priest of the play.

Every time he sighed they gurgled, and when he smiled they sighed. The Lyceum afternoon audiences remind one of bon bons in a box. They are rows of concentrated, caramel-fed femininity, the occasional men like the black background of a Beardsley poster. They have no individuality of their own, simply swallowed up in a seething whirlpool of sex majority.

And all about you see Russell girls, young women who are palpably dressed and coifed in imitation of the actress. The hair and the pose and the simple manner, all carefully copied by any number of pale, refined, anæmic looking young women, an ordinary American type, quite colorless when unaccented by the charm and intelligence of this artist.

Grace George is a she monarch of an altogether different brand. She is a cunning, kittenish looking queen. She doesn't even suggest her Norman blood, or whatever it was that ran in their veins in that impossible old town of Wurzburger. I know what I heard Wurzburger mentioned several times.

But, just the same, Miss George has a wispy little personality of her own. She is elfishly original, and invented for humorously romantic roles that have no heavy weight situations.

But there is a certain childish, girlish pathos about her, a queer little catch in the voice that is almost like stage fright, and an absolute absence of the usual conscious, "I AM THE STAR" sweep.

Then there is a certain youthful fierceness about her art that betokens a desperate earnestness in her purpose to succeed.

All these shine out like little stars in this little woman's work, and on these merits great structures are sometimes built, greater by far than those bred from self-sufficiency, artificial elocution, and, oh!—ever so many more disagreeable things.

Miss George has a still, small voice something like Minnie Dupree, and a slim figure like an angel on a frosted Christmas card, and when she huddles there on the front stoop of the throne she makes you genuinely sorry for her.

And that means that the actor gets at your heart. And it is the foundation stone on which all the rest is built.

I couldn't help thinking that, if the play had been kept strictly to the burlesque bits into which it relapses deliciously here and there, it would have been something more odd and daring and original than has ever been done.

I know that everybody doesn't like that sort of thing so much, but existence, right here and now, is such a queer mix up that sometimes it seems as though Hichens and Gelett Burgess and Oliver Herford, who can find fun in a funeral, are the only ones that are really taking life seriously.

Sometimes when problems puzzle me and friends are false and love untrue, and the steam radiators don't radiate, I get out an old thumb-worn volume of Mr. Burgess' illustrated poems and read about the fellow who enjoyed for a while the sensation of living in a room that had no floor until he grew horribly tired of it, and said:

This getting around without touching the ground
Is becoming a deuce of a bore!

There is a beautiful picture of the man swinging across from the bed to the washstand, which are fastened to the walls, of course. But he looks distinctly tired.

Frank Worthing, who acts the young queen's lover in Her Majesty, is quite unrecognizable as the Duke of Catherine.

He looks as moody as an illustrated advertisement for a liver pill, and wears the same suit of clothes through four acts.

And in Catherine I thought he was the loveliest ever!

He doesn't make love as though his heart was in it. I couldn't help thinking that perhaps Manager Brady was in the wings gnashing his teeth.

I suppose the husband of a star actress must always stand in the wings and gnash his teeth during the love scenes.

But it must be annoying for the stage lover to have him so near. There is always a horrible possibility that he may pounce in with a watch in his hand and count ten or ring a gong or something. Emotions are such dangerous things to monkey with!

Under such circumstances I can sympathize with the stage lover. I know how it is myself. The Matinee Girl was behind the scenes one night in the dark during the chariot race in Ben Hur.

The floor of the stage was a mass of moving belts and levers, and there were eight tearing, snorting horses pounding away for dear life from one side of the stage to the other, apparently.

We stood directly in front of the horses so that we might get the full effect when the lights flared up. The stage-manager said: "Do not fear; it is perfectly safe!"

But! I had had one glimpse of those eight business like looking equine countenances and the unpleasant thought struck me—just supposing they should select this time to break the record and stampede?

I said a few hasty prayers.

Perhaps stage lovers feel like that?

Then there is Ernest Hastings. It must be queer to read over one's coffee and rolls "Mr. Hastings made a great hit as a lunatic, acting the part in an entirely life-like manner, seemingly without effort."

Yet that is just what Mr. Hastings does. He gives a remarkable picture of a type entirely new to the stage, one of those insane young men of title who are only outside of asylum walls because of their lineage, traveling practically under the espionage of keepers at all times, yet marrying and being given in marriage when news of their nuptials is flashed over the civilized world, and another "royal alliance" has taken place.

Prince Casimir is a man whom one would meet with fingers crossed after once having seen his roaming, sparkling eyes and heard the hoarse bark which constitutes his laugh.

I should like to see Hastings as Hamlet.

THE MATINEE GIRL.

A NEW RESORT FOR BOOK LOVERS.

Burns and Becks have established themselves as a firm dealing in dramatic books and curios at 156 Fifth Avenue (room 1122), and have named their headquarters "Our Den." The first catalogue issued by Burns and Becks contains many titles that will interest the student of dramatic literature, as well as the collector. The new firm starts with the acquaintance and good will of many of the elect in this line. Mr. Becks, perhaps, has as comprehensive a knowledge of rare dramatic books as any man in the trade in this country. His expert information has been utilized in the collection of at least one notable dramatic library in this city, and he is in demand for catalogue work upon occasion. Mr. Becks' analysis of the dramatic treasures in the McKee library, recently published in THE MIRROR, indicated his aptness in this difficult field.

SALEM'S NEW THEATRE.

John F. Cordray, proprietor of Cordray's Theatre, Portland, Ore., has secured a five years' lease of the new theatre at Salem, Ore., now being erected by the local lodge of Odd Fellows. Mr. Cordray will personally superintend the fitting and furnishing of the theatre, which will be known as the Grand Opera House. The manager intends to make the theatre one of the most attractive on the coast, and he is preparing to give his patrons a succession of the best attractions to be obtained.

MILLER WITH WAGENHALS AND KEMPER.

Wagenhals and Kemper have signed a contract for a term of years with Henry Miller, whom they will star in the modern drama. Several plays have already been secured. Mr. Miller sailed for England last week to secure material and to confer with one of the leading dramatists of London, who has almost completed a play for him. He will return to America about Dec. 1, and will begin his tour about Jan. 1.

GOSSIP OF THE TOWN.

J. P. Lester has been transferred from Human Hearts (Eastern) to The Village Parson.

George C. Thomson and Jessie Iola Currier were married recently in Cincinnati.

Rose Resler, once prominent in opera, was attacked and knocked down by three men in Brooklyn on Oct. 13. Clutching her purse, which they tried to seize, she fought off her assailants with an umbrella and called for help. The evil trio fled upon the appearance of a rescuing party.

The English members of The Rose of Persia company sailed for England last Wednesday, after scoring a complete failure in this country.

Maurice Grau's grand opera company, numbering two hundred and fifty persons, sailed from Southampton last Saturday for New York. The members of the organization, which is the largest that ever left England, were recruited mainly from Covent Garden. Immediately after their arrival on this side they will start for San Francisco by special train.

Frank E. Aiken, who has been ill with bronchial pneumonia at the City Hospital, Ithaca, N. Y., since Sept. 30, is convalescent and able to reappear in The Little Minister.

Fanchon Thompson, who has been engaged for the Metropolitan English Grand Opera company, sailed for New York from Europe on the *Kaiser Wilhelm der Grosse* Oct. 17.

Eugene Sanger has been appointed business manager of Carnegie Lyceum, in this city.

Anna Held was the attraction recently at the Alvin Theatre, Pittsburg, when the trophy cup offered by the Pittsburg *Chronicle-Telegraph* to the baseball club winning three games of five from the other was presented on that stage. The house was decorated and Charles A. Bigelow introduced an appropriate verse in his topical song.

The new opera house at Salamanca, N. Y., was opened by Hennessy Leroyle in Other People's Money on Oct. 15.

H. H. Horton is playing the title-role in The Village Postmaster (Eastern).

Edwin Brewster was obliged to resign from Richard Mansfield's support last week, on account of illness. He is now in the Flower Hospital, and will soon undergo a surgical operation.

The colored servant girls of the Edwin Forrest Home appeared on Oct. 11, at Holmesburg, in a benefit performance in aid of the Galveston sufferers. The girls had received, no doubt, a good bit of coaching from the old players at the Home, and their performance, consisting of recitations, solos, dialogues, and tableaux, was highly enjoyable. The net proceeds of the entertainment amounted to more than thirty dollars.

Maurice Hedges has recovered from his illness and is playing the lead in The King of the Opium Ring (Eastern).

Robert Marshall's new comedy, A Noble Lord, was produced on Oct. 18 at the London Criterion by Arthur Bouchier. By cabled reports the reception was extremely doubtful.

Some one unknown appropriated forty dollars in cash and a watch and chain belonging to Julius Steger while he was singing in Foxy Quiller at New Haven on Wednesday.

Harry B. Marshall has written a new comedy, which will be produced after the election by Leon W. Washburn.

Kirke La Shelle contemplates sending out a third Arizona company about Christmas time.

Theodore Bendix, musical director at the American Theatre, has composed a concert mazurka entitled "Memories of Vienna," and has dedicated it to Eduard Strauss.

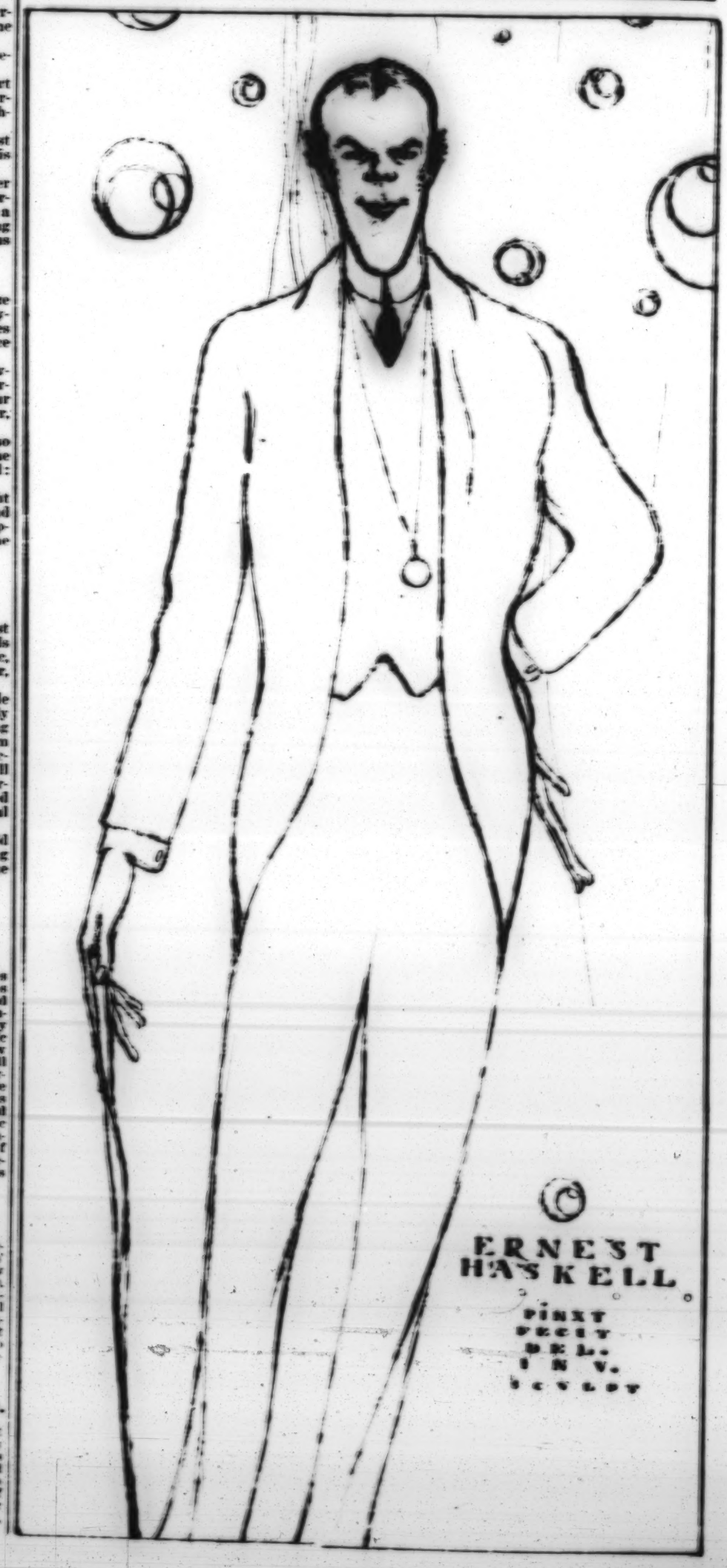
A. L. Fanshawe, now successful in his sketch, The New Woman, in which he is assisted by Alice Thompson, and Messrs. Germond and Ford, has written three new plays, Bread Upon the Waters, Mr. Yip of Ypsilanti, and a dramatization of the novel, "By the World Lost."

Mabel Hay Barrows, daughter of the Massachusetts ex-Congressman, has written an Indian play, Kawaha's Love Song, that probably will be presented by the Ojibway Indians at Desbarets, Ont., who recently played Hiawatha.

Cecil Raleigh and George R. Sims are writing the book, and Ivan Caryll the music for a new comic opera that is expected to astonish London early in the new year.

John M. Cooke, who, with two assistants, has been directing the advance work of Reaping the Whirlwind, has returned to New York to book another attraction, which will be sent out after the holidays by Cooke and Cullen. Harry P. Davis and John W. Glenister meantime will go ahead of Reaping the Whirlwind.

The company headed by Selma Herman, now touring in A Young Wife, will rest during the two weeks immediately before election. Miss Herman will come to New York for the fortnight to make the preliminary arrangements for her starring tour next season in a new emotional play.



IN OTHER CITIES.

SAN FRANCISCO.

The production of Quo Vadis by Whitney and Knowles' co. at the Columbia 7-14 was the best we have seen. The version is the same as that produced at the Grand, but it was presented in a much more interesting and spectacular manner. Mason Mitchell was much liked as Petronius. Marcus Ford was happily cast as Vinicius, and gave a vigorous, effective portrayal of that part. Joseph Callahan was good as Nero. Willard Newell was excellent in the role of Chilo, and Theodore Marston acted as well as looked the part of Ursus. Winifred Bonnewitz was very strong in the part of Poppoea. Elsie Esmond played Eunice, and Mary Emerson Lygia. Ella Hall, Florence Stanley, and Freddy Mansfield were in the cast, and were all good. The play will run next week.

We Uns of Tennessee was still on at the Alcazar 7-14, and was appreciated by large audiences. Mr. Belasco has gone East to get plays and people for Belasco and Thall's new theatre, The Central. The theatre is in a good locality, and, with such an enterprising management back of it, it ought to succeed. Messrs. Thall and Belasco are very popular, and it is safe to predict that the public will meet them half way. The Corsican Brothers will follow at the Alcazar.

The Frawley co. revived In Paradise at the Grand 8-15. It was very amusing, and even better appreciated than it was at the California. Harrington Reynolds took the part of the circus rider. The best work was done by Messrs. Hamilton, Amory, Shaw, and Pearl Landers. The Frawley co. has shown wonderful versatility; every play, of whatever nature, seems to fare well at their hands. An elaborate production of The Ensign will follow.

The Azzali Opera co. was closed by Manager Oppenheimer at the California 10. However erratic their business methods, the members of the co. certainly have won favor as artists. They gave an admirable production of Faust. Angelina Brunl, the leading soprano, had recovered from her illness, and appeared as Marguerite. She was a revelation in that part, and proved herself to be the leading artist in the co. As Mephisto, Caravaglio proved himself to be an actor as well as a singer. Franco as Siebel, Torres as Valentine, and Pio Fucci as Faust, were all excellent. One performance of La Traviata was given with Barbareschi in the title-role. Castellano seemed to lose himself as Alfredo. Allessandroni was good as Germont. The parts of Flora and Gaston were both well filled. A Hindoo Hoodoo 15.

The opera co. at the Tivoli is still playing to full houses, without any apparent decrease in popularity. The Jewess was repeated several times 7-14, and was well received. Lucia, Rigoletto, Aida, and The Barber of Seville also were sung. Next week Carmen will be offered, with Stefania Collamarini, late of the Azzali co., in the title-role. She made a great hit in the part at the California. The Jewess will alternate.

A Texas Steer was on at the Alhambra 8-15, and did very encouraging business. Many of the parts were as well filled as we have ever seen them, and the performance was well liked. J. R. McCann and Lizzie Kendall were able portrayers of Maverick Brander and Mrs. Brander. Alice Rossland was very clever as Rossy. Elenor Wynne and Katie Fawcette did good work. Will Bray earned applause as the colored office seeker. The Man from Mexico will follow.

The Alta presented an entirely new co. in The Marble Heart 8-15. Mr. Holden was very effective in the part of Raphael Duchatlet, as was Maud Miller as the heiress. They received excellent support, especially from Clifford Dempsey, Tony Everett, Harry Rattenbury, and Bertha Foltz. The Octoroon 15-22.

DE GUY SIMPSON.

MILWAUKEE.

The Alhambra was tested to its full capacity during the week just closed by Ward and Vokes. Humpty Dumpty, with George H. Adams, followed, and drew two immense houses 14. The production is better than ever, and met with general favor. The spectacular effects, costumes, specialties, tricks and tableaux commanded admiration, and the clever entertainers in the co. received flattering recognition for their share in the general success. George H. Adams was as agile as ever in his old part of the clown. W. H. Bartholomew and Joseph C. Smith were good, and Tonina and Lily Adams lent additional charm to the performance by reason of their graceful and refined impersonations. Good specialties were given by the aforementioned, and also by the Okito Brothers, and George Fielding, a skillful juggler. The World 21-27.

At the Bijou Across the Pacific drew packed houses 14, and the play, having caught the popular fancy, will doubtless enjoy a profitable week. Abounding with realistic scenes, patriotic and soul-stirring episodes, startling stage effects, and withal a strong vein of comedy, the production is safely calculated to please lovers of the sensational, and the audience at the Bijou in turn sympathized, laughed, and applauded as the characters unfolded the story of plot and counterplot. The comedian, Harry Clay Blaney, was kept busy most of the time, and Robert Gaillard, Leslie Mathews, Pearl Seward, Grace Hall, and Virginia Dormer, sustained the other principal roles well. An elaborate scenic display was a strong feature, and deserves special mention. Rose Melville in Sis Hopkins 21-27.

Tim Murphy and a fine supporting co. played A Bachelor's Romance at the Davidson 15 before a good house, and earned the united approval of press and public. In every respect the performance was thoroughly satisfactory, and Mr. Murphy achieved a personal triumph in the role made famous by Sol Smith Russell. Of the co. naught but praise can be said, ensemble renditions of the characters being given by William B. Pascoe, Percy Brooke, J. Lester Wallack, Fred A. Thomson, J. E. Armstrong, Dorothy Sherrod, Louise Thorndyke Boucicault, Fanny Addison, Pitt and Ethel Strickland. The play was staged liberally and carefully, and the pleasure of the onlookers was freely manifested. Way Down East 21-27.

The Thanhouser co. gave a meritorious performance of The New Dominion at the Academy 15 before a big house. The lack of action and superabundance of talk in the play might have produced ennui among the audience but for the admirable work of the co., and particularly the beautiful and delicately handled interpretation of the leading role by Eugene Moore. Eugenie Hayden distinguished herself in an emotional part, her portrayal of Martha Boland being by far the best thing she has yet done here. Lee Baker is steadily winning friends by his painstaking work. R. C. Chamberlin offered a delightful bit as the old colored servant. William Verance presented a perfect type of the Southern gentleman. Edgar Baume treated the heavy role with his customary skill. Eva Taylor made a winsome and vivacious young widow, and her beautiful gowns again excited great admiration. Edith Evelyn acted with her wonted charm and finish, and Kate Woods Fiske was capital as a peevish old lady. The setting and management of the stage were fully up to Frederick Paulding's usual standard of excellence. Quo Vadis 22-28.

Bruder Martin was presented by the German Stock co. at the Pabst Theatre 14, and a large and appreciative audience witnessed the performance, which was from every point of view a decided success. Manager Wachsner's present co. is considered the strongest aggregation of German talent ever seen at this handsome playhouse. Ingend von Heute will be given 17 with Paula Wirth in the cast. Die Anne Liese is announced for 21. Burton Holmes delivered the first of his series of lectures at the Pabst 16 before a large and delighted audience. The subject was At the Edge of China, and the finest lecturer was at his best. The second lecture will be given 27; subject, Mokiland.

A Duel of Hearts, by Frederick Paulding, will be played by the Thanhouser co. in December.

Albert J. Morrison has recovered from his recent illness, and is able to be out.

CLAUDE L. N. NORRIE.

PITTSBURG.

Reeping the Whirlwind opened at the Bijou 15 to the largest Monday night audience of this season at any Pittsburgh theatre. An extra box-office was again brought into requisition to accommodate the enormous crowd desiring tickets. The first night's receipts were $842. The play was enthusiastically received. At the close of the third act the audience demanded a speech from the author, Owen Davis, who had come on from New York to see the first Pittsburg performance of his play. After a short address by Mr. Davis, W. P. Cullen, one of the owners and managers of the production, was called before the curtain and he also said a few felicitous things that were very pleasing to the audience. Mr. Cullen made himself very popular here last season during his management of the Duquesne Theatre. At the Wednesday matinee the employees of the Duquesne Theatre presented a box and presented Mr. Cullen with a beautiful floral piece. On Friday night his brother Elks did likewise. The stage setting was perfect in every detail. The stage set turned out en suite to fit the play. The stage settings were handsome, the costumes bright, and the play was interpreted by a competent co. William D. Stone gave a strong and virile portrayal of Valet Joseph Green played the part of Lucien in an able and convincing manner. Frank F. Jamison, as Mr. Von Loon, the villain, succeeded in making himself extremely unpopular with the gallery. Fiorin Cambrelli was a delightful ingenue. Fanny McIntyre Campbell filled the role of Lida Martel. Sol Allen as Jean furnished most of the comedy. The other parts were played satisfactorily. Next week, Slaves of the Orient.

At the Penn Avenue Theatre the Herbert stock co. put on The Shaughraun 11, which proved quite an acceptable offering. Mr. Herbert emerged as Con, and Jessica Miner as Moya Dolan. They are entirely equal to the demands of the roles and are ably supported by the rest of the co. East Lynne 18.

The Grand Opera House Stock co. had quite an undertaking on its hands in its production of The Song of the Sword 15-20. The play suffered somewhat in the earlier performances of the week, but toward the last it was given with considerable more smoothness. Frances Drake, as Francisca, had a part well suited to her abilities and was seen to decided advantage. William Ingersoll was an excellent Captain Egalite. Edward Poland gave a fair portraiture of General Bonaparte. Benjamin Johnson deserves praise for his Lieutenant Lapart. The rest of the support was generally good. Next week, Rosemary.

Anna Held began a week's engagement at the Alvin 15 in Papa's Wife. The success of the play was enhanced by the appearance in the role of Carolie of Adelia Barker, the popular comedienne of last Summer's season of the Duquesne Garden Stock Opera co. Next week, Alice Nielsen.

The building permit for the construction of the Empire Theatre was taken out 18.

Sousa and his band have a return engagement at the Pittsburg Exposition 15-20.

Elizabeth Webster, sister of Beveridge Webster, director of Pittsburg Conservatory of Music, gave a recital at the Conservatory 12, assisted by Mrs. Vida McCullough McClure, soprano.

An organization to be known as the Pittsburg Orchestra Club, has been formed. The orchestra will number about twenty-five pieces. Walter Rosenbaum will be the principal violin, F. A. Bauer, the principal second violin; Arthur Wynne, the principal viola; Norman Geyser, the principal cello, and A. B. Johnston, the principal bass.

L. W. MENDENHALL.

JERSEY CITY.

The Dairy Farm 15-20 opened at the Academy of Music to fine business. The play is an excellent portrayal of farm life. The scene in the kitchen on Christmas Eve is attractive. A splendid acting co. interprets the play, and the parts are all typical, the costuming being queer, but attractive. James H. Wallick was capital as the hard-hearted squire, Marie Bingham was a breezy housekeeper, Henry Leighton was an excellent and strong leading man, Leslie Bingham was a demure and sweet waif, Helen Hartley as Miss Perkins was a veritable Sarey Gamp, and played the part with intelligence; Arthur C. Saunders was an unscrupulous villain, and played the part with a sinister sneer; George Lockwood helped him acceptably; Paul Taylor, as the bashful lover, was a hit, as was Eleanor Merron, his rompish partner; Tony West was a clever John Sparmley. Belle Johnson as Hannah and Ida Belmont as the negress, were good, and both sang songs during the second act that had to be repeated. Curtain calls were also in order. Le Voyage en Suisse 22-27. Eight Bells 29-Nov. 3.

We Uns of Tennessee was the attraction at the Bijou Theatre 15-22, where the business has been quite good. The production is a good one, but the co. could be stronger in spots, especially the male portion. The play has merit, and the character drawing is fairly good. Mortimer Snow, as Jack Gray, acts with ease and earnestness. Isaac Payton, as Lige Monroe, has the dialect peculiar to the mountain regions of Tennessee, and is an excellent actor; and Selmar Romaine is a good heavy man. Edward J. Heron and Ethel Milton had the comedy parts, which were well taken care of. Lillian Morris, Mattie Choate, and Bertha Welby were excellent, the latter doing a good double. Two Little Vagrants 22-27. Reaping the Whirlwind 29-Nov. 3.

Colonel John W. Holmes, of the Bijou Theatre, mourns the loss of an old horse that he first purchased when it was a sawdust pounder. Old age had rendered the animal useless, it not even being able to draw an old wagon through the streets of the city as an advertisement for the theatre. The horse was named "Brooklyn Star," and died 20. The Colonel had the carcass interred and attended the funeral.

Accident policies for $100 are to be given away at the Bijou Theatre 22-27, during the run of The Two Little Vagrants to all holders of reserved seats. Manager Holmes purchased the first two tickets and holds policy No. 1.

Business 8-13: Academy, crowded; Bijou, good; Bon Ton, fine.

Manager Harry P. Sculler, of the Lyric Theatre, Hoboken, is carrying his left arm in a sling as a result of an accident which befell him last week, in which one of the fingers of his left hand was broken.

We Uns of Tennessee co. will do repertoire after leaving this city 20. Quo Vadis, The Two Orphans, Sapho, Red, White and Blue, and A Lovely Woman are to be the plays. Edward Gorman, of this city, will join the co. 20 to do old men's parts.

Manager Harry M. Hyams, of the Empire Theatre, Newark, was a visitor 17.

WALTER C. SMITH.

ST. PAUL.

The Burgomaster had an unusually large week at the Metropolitan 7-13. The tuneful comedy and the splendid co. presenting it, scored a most pronounced hit. Way Down East was presented by a very capable co. at the Metropolitan 14-20 to large houses and appreciative audiences, who heartily enjoyed the admirable interpretation of the simple story of Eastern farm life. The mountings and scenic effects are beautiful. Phoebe Davis, as Anna Moore, the heroine, evidenced a fine conception of a difficult role and played it ably. Odell Williams, as Squire Amassa Bartlett, he looked and acted the part perfectly. Julia Blanchett, as Louise Bartlett, did full justice to the role. Francis Byrne's David Bartlett is an intelligent and manly impersonation. Ruby Bridges looked pretty and acted the part of Kate Brewster with pleasing effect. Kirtland Colhoun's Seth Holcomb was decidedly good, as was also Charles A. Rucke's Rube Whipple. Earle Ryder, as Lennox Sanderson played the villain skillfully. Lovola O'Connor was effective as Martha Perkins. H. H. Forsman, as Professor Sterling, was pleasing. George W. Leslie made a hit as Hi Holler. A most enjoyable feature is the songs introduced by the village choir. Joseph Jefferson 22-24. Humpty Dumpty co. 25-27.

The executive staff of the Metropolitan Opera House is L. N. Scott, sole lessee and manager; Charles E. Enoch, assistant manager; William B. Egan, treasurer and press agent; Harry E. Ricker, assistant treasurer; C. E. Enoch, advertising agent; James E. Robertson, stage-manager; F. A. Sweeney, property man; Arthur Kuhlert, electrician; George C. Seibert, musical director; H. H. Furnhagan, engineer.

At the Grand Opera House Robert B. Mantell proved his popularity with St. Paul theatregoers by the large and appreciative audiences that filled the theatre through the engagement 7-13. Mr. Mantell's Romeo, Hamlet, and Othello were most artistic and finished portrayals, and at each performance he received frequent hearty curtain calls. Marie Booth Russell shared honors with the star in her admirable portrayals as Juliet, Ophelia, and Desdemona. Shenandoah drew large houses 14-20. The play is staged handsomely. The battle scene in the third act is most exciting and received enthusiastic applause. Frank Rolleston played Colonel Kerchival Wear with marked force and vigor. Alfred Monge was excellent as General Haverill. A. F. Buchanan did good work as Captain Hearts-ease. George A. Wright was a clever Frank Bodine. Charles Edwards did excellent work as Robert Ellingham. M. F. Hetsey's General Buckthorn was good. Otis Turner's Sergeant Barker was a capital characterization. Estelle Dale made a very favorable impression as Gertrude Ellingham. Georgia Lafayette Fox a pleasing Madeline West. Julia Bachelder was a vivacious and sparkling Jenny Buckthorn. Grace Franklin Lynch as Mrs. Haverill, Edith Wright as Mrs. Edith Haverhill, Florence Stover as Old Margery, and Fernando Galvez as Corporal Dunn also deserve mention. The minor characters were in good hands. Across the Pacific 21-27.

GEORGE H. COLGRAVE.

PROVIDENCE.

Under the Red Robe was at the Empire 15-20. Thomas E. Shea in The Voice of Nature and Dr. Jekyll and Mr. Hyde 22-27.

The most notable dramatic event of the season occurred at the Providence Opera House 15-17 when E. H. Sothern was seen as Hamlet. He was assisted by Virginia Harned and a good co. The Old Homestead, with Denman Thompson as Joshua Whitcomb, opened 18 for the rest of the week. Charles E. Evans 22-24. The Bostonians 25-27.

An excellent concert was given in Infantry Hall 16 under the direction of Bowen R. Church, leader of the American Band. Brooke's Chicago Marine Band was the chief feature, and a better body of musicians has not been heard here in a long time. Assisting the band was Harriet Dumont Packard, a brilliant soprano, who made a pronounced hit. Reeves' Band and the Second Regiment Band under Leader Church scored a triumph in Reeves' famous Second Regiment March, and were loudly applauded and cheered. Professor Alex McCabe, organist, and Katherine Hutchinson, a young soprano of Boston, also appeared on the programme and were well received.

The first Arion Club concert will be given Nov. 27 when Gounod's Faust will be performed in concert form, with Gertrude Miller as Margarita; Sally Frothingham Allen as Siebel, Guilym Miles as Valentine, Theodore Van Yorx as Faust, and Joseph Baernstein as Mephisto.

Goodwin's Stock co. opened its season at the Talma Theatre 15 in The World Against Him, which was given during the week with considerable success. The leading members of the co. are Helen Grey, Walter Arthur J. Porter Hadland, and Hilliard Wilbur. Commodore 27.

C. H. Maxcy of the Olympic Cigar Store, states that his sale of Tom Moore 8 is larger this season than ever before.

F. W. Corliss of this city has nearly completed the music for E. A. Barnett's new two-act musical comedy, Miss Simplicity, which is soon to be presented by the Hank Clerks of Boston.

HOWARD C. RIPLEY.

MINNEAPOLIS.

The Burgomaster opened for a week at the Metropolitan Theatre 14 to a good sized and delighted audience. A better performance of its kind has rarely if ever been given here. The cast was [illegible]

Harry Davenport played Peter Stuyvesant with rare unction and kept the audience in continual laughter. Knox Wilson was a very amusing Doodle von Kull. Edith Yerrington was decidedly pleasing as Willie von Astorbilt. Lillian Coleman, Tom Ricketts, and William Riley Hatch also contributed more than ordinarily good characterizations. Strong chorus and handsome scenery and stage effects. Humpty Dumpty 21-24. Joseph Jefferson 25-27.

Robert B. Mantell, supported by a well balanced co., opened for a week at the Bijou Opera House 14 in A Free Lance to good business. Mr. Mantell gave an intelligent and forceful portrayal of the title-role. David K. Young won marked favor as Otto. Marie Booth Russell was a charming Princess Hilda, and Evelyn Carter was a pleasing Magda. The play was well mounted. Shenandoah 21-27.

E. Burton Holmes gave three of his delightful lectures at the Lyceum Theatre 11, 12, to large and brilliant audiences. The Canon of the Colorado, On the Edge of China, and Moki Land were presented in Mr. Holmes' characteristically entertaining manner.

Both the Apollo and Philharmonic Clubs are making elaborate preparations for the Winter season. The Apollo Club will give its first concert Nov. 27, at which Lillian Blauvelt will be the stellar attraction. The Philharmonic Club will present Elijah Dec. 5. Jessica De Wolf, Mrs. W. S. Porteous, Glen Hall, of Chicago, and Charles W. Clark will be heard in the solo numbers.

Minnie Lamer Jones, of this city, a semi-professional, will sing in a special performance of The Pirates of Penzance, at Winnipeg, in November.

F. C. CAMPBELL.

TORONTO.

John E. Kellerd's performance in The Cipher Code at the Grand 15 was a genuine success. It was indeed astonishing to those who had seen the star only with Madame Modjeska when they found him in a role so generously endowed with the comic spirit. Emmett C. King, J. M. Colville, and Caroline Keeler also distinguished themselves. The Cipher Code itself is about the best play seen at the Grand this season, but this is far from being extravagant praise. Business was dull the first few days of the week, but the Thursday sales were very large. Mam'selle 'Awkins 22.

The attraction at the Toronto 15 is the Royal Liliputians co., which is drawing small business. The entertainment is a spectacular farce. The humor lies in the contrast afforded by human midgets and human giants. There is an attractive troupe of singing and posing girls, and the light effects are good. Joseph Murphy 22-27. M'liss 29-Nov. 3.

The opening of the new theatre at Stratford has been postponed until about Dec. 1, and all the November bookings have been canceled. The cause of the delay was the falling of a huge iron truss, that caused great havoc.

The Andrews Opera co., which was booked through Canada, has closed its season and canceled dates. It was to have opened at London 22.

The Valentine Stock co. presented The Army and Navy at the Princess Theatre 15, and achieved one of their most pronounced successes. The chief praise is due Osborne Searle for the really elaborate and striking scenic pictures and stage effects which he arranged. Searle is rapidly winning a name for himself in this direction. Jack Webster, as usual, was manly and dignified, and Robert Evans in a congenial humorous role was very droll. Meta Maynard was competent and charming, and Anne Blancke gay and spontaneous.

J. V. McAREE.

DETROIT.

After an absence of just one year Viola Allen returned for a week's engagement at the Detroit Opera House 15-20 as Dona Dolores de Mendoza in In the Palace of the King. Everything points to another record breaking week. The play is exciting and dramatic, and contains a capital love story. No one could witness the performance without being impressed by the richness of the costumes and the splendid architecture of the scenes. Miss Allen, in the role of the self-willed and impetus Dolores, plays with a brightness and charm all her own, and in the scenes requiring power, she is not found wanting. William Norris was very successful as the Court fool. Cardinal Torres was finely acted by Edgar L. Davenport. Philip II was played by Charles Kent, whose work was admirable. Robert T. Haines won much favor as Don John. Captain Mendoza was capitally handled by Clarence Handyside. Marcia Van Dresser exhibited unmistakable ability as the designing princess of Eboli. Gertrude Norman acted with good effect as Inez and C. Leslie Allen did well as the Secretary of State. Chauncey Olcott 22-27.

The Watch on the Rhine is the attraction at the Lyceum 14-20, and is meeting with high favor. Al. H. Wilson is the star. He has a goodly amount of humor and a sympathetic voice, and scored a decided success. Mark Price played a German count with delightful effect. Alfred H. Hastings did capital comedy work. Eva Byron and Fanny Bloodgood handled the women's roles well. Cora Quentin, a child, should be commended for her intelligence and her freedom from self consciousness. The scenery is decidedly attractive. The Royal Liliputians 21-27.

At Whitney's Through the Breakers is doing good business. The principal people in the cast are J. H. Cossar, Joseph P. Keefe, Frank Base, John L. Saphore, Francis Justice, Charles Stewart, Agnes Ardeck, and Fanny Yantis. A Guilty Mother 21-27.

FREDERICK KIMBALL.

MONTREAL.

Minnie Seligman opened at the Academy 15 to good business in When a Woman Loves. Though it is some time since she visited us, Miss Seligman is still remembered by many for her excellent work done with the Piton Stock co. Her present play, while possessing many good qualities, is scarcely fitted to show her at her best, nevertheless it is well constructed. Helen Reimer and Otis B. Thayer did clever work. Harry Hyde and Mary Kealty also deserve mention. The play was prettily staged. John E. Kellerd 22-24. Strauss Orchestra 25-27.

Jane Eyre was the bill given by the Grose Stock co. at Her Majesty's 15-20. The play, though sketchy and rather unsatisfactory in some ways, gives a good chance for character drawing that is made the most of by the co. The title-role, presenting as it does a girl in the prologue and a woman in the play, is by no means an easy one, and Minnie Radcliffe showed her ability and versatility by her able handling of it. Arthur Elliot was capital as Lord Rochester. Clever character sketches were given by Arthur Bruce, Joseph Totten, and Russel Crauford. Stella Boniface Wenver appeared to advantage in the unpleasant character of Mrs. Reed, and Louise Wakiee, as John Reed, made a first rate boy. Claire Lindsay and Elsa Wylde made the most of minor roles. The setting of the play was good. Romeo and Juliet 22-27.

After their sports 19 the students of McGill College attended the performance of The Wife at Her Majesty's in a body. Songs, glees, etc., were given between the acts, and bouquets, boxes of cigars, etc., were presented to all the members of the cast. Mr. Elliot was the recipient of a handsome umbrella.

The Rays in A Hot Old Time are at the Royal 15-20.

W. A. TREMAYNE.

KANSAS CITY.

A Runaway Girl was a pleasing attraction at the Gates 15-17, being sung and acted finely and mounted handsomely. Celeste Wynn in the title-role and Arthur Dunn as Flipper both came in for warm approval, and the large co. and chorus were excellent. The audiences were large. At the White Horse Tavern was well acted 18-20 by a clever co., headed by Frederic Bond. Kelcey-Shannon co. 22-24. Frank Daniels 25-27.

The Great Ruby, as put on by the Woodward Stock co. at the Auditorium 14 for a two weeks' run, was the heaviest production so far put forward by that worthy organization, and taxed all the stage resources to provide room for the lavish display of scenery and the stunning coaches and rigs introduced. The co. succeeded admirably, and made the play its most prominent above all the scenic display. Florence Stone made an excellent Lady Garnett. Gertrude Beckley a captivating and thrilling Countess Charkoff. Lester Lonergan a strong Prince Kassin, and the other thirty-six characters in the list were all well portrayed. Edwin Bowring, who has succeeded Hal Davis in light comedy roles, played Lord Harrison very cleverly. Crowded houses were the rule.

In Old Kentucky, which has probably been played here oftener than even Uncle Tom's Cabin, enjoyed a good run at the Grand 14-20. Ward and Vokes 21-27.

The Night Before Christmas, a new drama of home life, pleased excellent audiences at the Gillis 14-20 and was well acted by a capable co. The Jilt 21-27.

FRANK E. WILCOX.

LOUISVILLE.

Way Down East was the attraction at Macauley's Theatre 15-20. The co. the play and the company were satisfactory, and the attendance was good. William Collier 22.

A female Dr. Jekyll and Mr. Hyde will be possible if the novel and play of that name are dramatized. Shore Acres 21-27.

The offering of the Mabel Eagle Stock co. at the Temple Theatre 15-20 is A Soldier of the Empire, and is the most pretentious attempt made by that organization. All the members, particularly Robert Warwick, Esther Lyon, Oscar Eagle, Edwin Mordant, and Madeline Lack, acquitted themselves admirably. A feature of the representation were the several scenic effects, and the stage-management of Oscar Eagle.

On account of the illness of Roland Reed the engagement of Way Down East at Macauley's was extended a full week instead of three nights, as originally intended. Robert Fiske, of the co., is a Louisville boy, and was warmly welcomed by his home people.

[illegible]

PORTLAND, OR.

At the Marquam [illegible] received [illegible] to advantage. His support, owing [illegible] the co. the management [illegible] fairness to its patrons [illegible] which had been heralded [illegible] streets drew medium sized [illegible] not up to average. West's [illegible] ciedly the magnets of the [illegible] being occupied at each [illegible]

At Cordray's the Boston Lyric [illegible] and The Fencing Master ended [illegible] ment [illegible] profitable houses. Shop Girl 21-27. Hoyt's Comedy 17-20.

After remaining dark one week the Metropolitan Theatre opened 14 with Kelly's Kids for a week. The seating capacity of this house proving inadequate for the increasing patronage received, Manager Jones has had 300 extra seats added. One thousand two hundred people may now be comfortably entertained at this cosy place of amusement. Whose Baby Are You 21.

Emilie Frances Bauer, of this city, formerly associated with the New York "Musical Courier," has returned to New York to assume the editorship of a department in the "Music Trade Review." Miss Bauer has also become press agent in New York for the Philharmonic Choral Society of Leipsic.

O. J. MITCHELL.

NEW ORLEANS.

Sherlock Holmes was the attraction at the Tulane Theatre 14-20. Zaza 21-27.

Charles Dickson, supported by a fair co., appeared at the Crescent Theatre 14-20 in Mistakes will Happen. The comedy has been seen here before and has lost none of its comical qualities. Al. G. Fields' Minstrels 21-27.

At the Grand Opera House 14-20 the Baldwin-Melville Stock co., presented The Lost Paradise to big business. The work of Lavinia Shannon and Maurice Freeman, the leading people of the co., continues more than satisfactory. The Dancing Girl 21-27.

Some of the leading amateurs of the city presented A Russian Honeymoon at the Athenaeum 11 in a very creditable manner. The performance was for the benefit of the N. O. Stenographers' Association, and was an artistic and pecuniary success. The principal roles in the cast were ably taken by Jessie Tharp, Robert G. Ficklin and Claus Engel.

Henry Greenwall left for New York 15 to consult with his partner there concerning the rebuilding of their Galveston house, destroyed by the recent storm.

J. MARSHALL QUINTERO.

NEWARK.

Otis Skinner in Prince Otto favorably impressed the patrons of the Newark 15-20. His supporting co. was a well selected one, and assisted in giving an excellent performance. The house the opening night was sold out for a local benefit. Andrew Mack 22-27.

Shooting the Chutes, as given by Murray and Mack, was responsible for much laughter at the Empire 15-20. Many specialties are introduced. A Ward of France 22-27.

The Abell-Brinker Stock co. at the New Century continued in Nell Gwyn 15-20. In the title-role Una Abell does capital work. Alone in London 22-27.

Melodrama has caught the fancy of the Columbia's patrons. The stock co. opened to a crowded house with The Sidewalks of New York 15. A sensational feature was an exhibition of high diving by A. C. Holden.

Henry Muller, of this city, has been engaged for a leading part in Fedora.

E. Grisar was specially engaged by Manager Jacobs for The Sidewalks of New York.

C. Z. KENT.

COLUMBUS.

Because She Loved Him So, with an inferior co., played to light business 10, 11 at the Southern. Mam'selle 'Awkins was a distinct disappointment, but drew well 12, 13. William Barress, Etienne Girardot, and Martin O'Neill were good, but the other principals and the chorus were poor. Jefferson De Angelis in A Royal Rogue drew a large house 16 with Theodore Roosevelt as an opposition. A Royal Rogue proved to be an excellent vehicle for him, and he and Jessie Mackaye, and a good supporting co., pleased all. Mary Mannering 17, 18. The Fairy Farm 19, 20. Primrose and Dockstader's Minstrels 25.

A Ragtime Reception drew well at the High Street 15-17. The co. is a good one, much better than last season. The Convict's Daughter, a new melodrama, pleased good houses 11-13. The Flaming Arrow 18-20. A Trip to Coontown 22-24. A Warm Babe 25-27.

At the Grand are underlined: Sapho 16, 17; The Gay Masqueraders 22, 23, and Lost in the Desert 29-Nov. 1.

J. E. DAVIE.

CLEVELAND.

In spite of the Presidential campaign the attendance at all the theatres continues good. Alice Nielsen and her excellent opera co. presented The Singing Girl and The Fortune Teller at the Euclid Avenue Opera House 15-20 to large business. Anna Held 22-27.

M'Liss by Nellie McHenry will be the attraction at the Lyceum Theatre 15-20.

At the Cleveland Theatre, For Her Sake will hold the boards 15-20.

There is some talk of building a new theatre in town, which will be under the exclusive management of A. F. Hartz, of the Euclid Avenue Opera House, but so far it is only on paper.

Earl Gulick sang to a large audience at Grays' Armory 18.

WILLIAM CRASTON.

OMAHA.

At Boyd's Theatre 11-13 A Bachelor's Romance, with Tim Murphy in the leading role, proved a gratifying surprise. Those that had recognized Mr. Murphy's ability in other roles undertaken by him were not prepared for the versatility he showed in the part of David Holmes. W. H. Pascoe and Dorothy Sherrod rendered efficient support. Business was good at the matinee the house being packed. Courtice at Green's 15, with David Higgins and Georgia Waldron creating the leading parts, did not meet with as favorable a reception as their last year's offering. As Pleasure Bids. The first act dragged considerably. The scenic properties were excellent.

J. E. KINGWALL.

DENVER.

Joe Newman has returned from his tour of Colorado and Wyoming, during which he gave thirty-five concerts. The tour was very successful.

Dr. S. D. Van Meter, one of Denver's best known and most brilliant physicians, has been appointed physician for the Actors' Fund Society at this place. A better selection could not have been made.

Bills at the theatres 7-13: Broadway, A Runaway Girl; Tabor, McFadden's Row of Flats; Denver, St. Perlins.

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ALABAMA.

[illegible] JEFFERSON THEATRE (R. S. [illegible] manager): Charles Dickson scored a success [illegible] Will Cannon 21; audience large. Zaza [illegible] Goodwin and Maxine Elliott 24. Robert [illegible] 25. Charles B. Hanford 26. Wilbur-Kirwin Opera co. 27-Nov. 3. The Christian 5, 6. Mathews and Bulger 7. The Prisoner of Zenda 8.——AUDITORIUM (Ben S. Theiss, manager): Maloney's Wedding had good business 12; big audiences pleased. A Pair of Tramps proved entertaining 16; attendance satisfactory. Too Rich to Marry 18, 19.

MOBILE.—THEATRE (L. Tannebaum, manager): Rauning Dramatic co. to deservedly large business 8-11; plays well staged and costumed and players competent. Repertoire: Credit Lorraine, The Secret Enemy, Under the City Lamps, and A Social Highwayman. Al. G. Field's Minstrels before large audiences 12 and matinee 13; performance excellent; Tommy Donnelly, Arthur Rigby, Dee Quigley, and Berry and Hughes scored. Rauning Dramatic co. 13-19. Zaza 20.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): A Pair of Tramps 12; good business; poor co. Al. G. Field's Minstrels 15 to capacity; performance excellent. Robert Downing 27.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Perrochi-Beldini co. 20. Barlow Brothers' Minstrels canceled 25.

SHEFFIELD.—OPERA HOUSE (Harry Elmore, manager): Maloney's Wedding 11; good business; good performance.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Kilmt-Hearn co. 8, 9 and 11-13 to S. R. O. in Held by the Enemy. A Nutmeg Match. The Commodore, Trilby, The Power of Gold, and The Diamond Breaker. At the White Horse Tavern 10. Scott's Minstrels 15; topheavy house. Harry Corson Clarke 16. The Prince of the World 17, 18. The Belle of New York 22.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): The Christian 13; good business; excellent performance; special mention is due Julia Stuart, Lionel Adams, and Adelaide Warren. Louis Spencer Daniels, monologist, 17. Wiedman's co. 22-27. Mexican Band 31.

FORT SMITH.—TILLES' THEATRE (George Tilles, manager): The Christian 11; pleased excellent business. Harry Corson Clarke in What Did Tomkins Do 12; large and pleased audience. The Prince of the World 16. Mathews and Bulger 17. Scott's Minstrels 20. Frederick Warde 22.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Swift, manager): Alabama Minstrels 11-13; good houses; performance satisfactory.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Black Crook 7-13; excellent production; full houses. The Streets of London 14-20.——ITEM: E. J. Holden has concluded his engagement as manager of the Macdonough, and will shortly appear at the Grove Street, San Francisco.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Kelly's Kids to good business 6, 7; performances good. That Man 9; business poor; performance did not please. A Texas Steer 10. West's Minstrels 19. The Man from Mexico 25. Dailey's Comedians 28-31. Brown's in Town Nov. 1. Quo Vadis 7. Boston Lyric Opera co. 12-17.——AVON THEATRE (George Simpson, manager): Dark.

SACRAMENTO.—CUNIE OPERA HOUSE (George W. Ficks, manager): Alabama Minstrels (return) 7, 8; crowded houses; good performances. A Hindoo Hoodoo 9, 10; packed houses; performance amusing.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A Hindoo Hoodoo 12, 13. A Texas Steer 15.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Samuel E. Wells co. in Othello 11; light house; fair performance.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): A Texas Steer 5; crowded house; audience pleased.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. X. Nye, manager): Clay Clement, with L. R. Stockwell and good co., presented A Southern Gentleman 13 to large business; Mr. Clement's strong portrayal of General Joseph Carvell won him much applause. Barlow's Minstrels 16. A Black Sheep 20. Leon Herrmann 22. Stuart Robson 23.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Clement-Stockwell co. in A Southern Gentleman 11; good business; good performance. Si Perkins co. 15-20.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Hot Old Time 10; large audience. Clay Clement 12 in A Southern Gentleman; large and appreciative house.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Season will open 26 with Leon Herrmann.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (C. B. Bunnell, manager): Hearts of Oak to fair receipts 12, 13; co. was competent and scenery first-class. Denman Thompson was greeted by a large and enthusiastic audience 15. The Old Homestead will never grow old, and Mr. Thompson's annual visit is just as welcome as it was years ago. In these days, The Old Homestead is like a breath of fresh air, after the unhealthy atmosphere of French farces, and one is better for an evening with the Vermont farmers. Jerome Sykes opened his season here 17 in a new opera, Foxy Quiller, written for him by Smith and De Koven. William Gillette 23, 24. The Star and Garter 25-27.——NEW GRAND OPERA HOUSE (C. B. Bunnell, lessee; W. W. Van Buren, manager): A Milk White Flag opened to large business 16, 17. The co. was one of unusual excellence. Little Chip played The Pirate in a droll manner. Secret Service 18-20. We Uns of Tennessee 22-24.——MUSIC HALL: The Catholic Club will give its Gandenamus at Music Hall 24. The Shubert Quartette, Fort Hale Dramatic Club, and several vaudeville artists will assist.——STEINERT HALL: Aeolian and Pianola recital 20. Frederick Pierce, of Boston, and Frederick Weld, of this city, soloists.——ITEMS: The Yale Dramatic Club in Haywood's Fair Maid of the West for their annual dramatics at Hyperion this season. Later the club will offer the play in New York and Boston.—Mr. and Mrs. Louis Cassavant (Gleta Risley) were guests of honor at several dinners during their stay here 17-20. Mrs. Cassavant will be a member of Lulu Glaser's co. this season. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A crowded house greeted Anna Held 11 in Papa's Wife, and greatly enjoyed the chic and vivacious artiste and her excellent co., particularly Charles A. Bigelow. Mrs. Fiske in Becky Sharp was received by a large and brilliant audience 12. Mrs. Fiske was an admirable Becky. The supporting co. was excellent, and the scenery and costumes were beautiful. Denman Thompson in The Old Homestead packed the house 16. The Electric Spark 17 canceled. Edward Harrigan 18. Our New Minister 19. E. H. Sothern and Virginia Harned 20. The Bostonians 23, 24. William Gillette 25-27.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Kidnapped, a well written melodrama, 11-13; good business. Cook-Church co. 15-17 presented An Actor's Romance, The Land of the Midnight Sun, The Midnight Alarm, and The White Squadron in a capable manner, and received liberal patronage. The Telephone Girl 18-20. An American Gentleman 22-24. Kings and Queens of Burlesque 25. Fads and Follies 26, 27. The Three Musketeers 29, 30.——ITEMS: The Elks attended evening service 14 at the St. John's Church and listened to a special sermon by Rev. Dr. Bradlin.—Advertising Agent Dockstader, of Parsons', entertained the members of the Beefsteak and Press clubs 15 at his new home. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Hearts of Oak repeated its old-time success 11. Why Smith Left Home by an excellent cast 13. A Milk White Flag 15; hardly up to former standards. The Liege Family 17 (benefit striking coal miners). Our New Minister 20, 24. Fedora 29.——SMITH'S THEATRE (Edward C. Smith, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 11-13; performances satisfactory. The Telephone Girl by an excellent cast to full houses 15-17. The Span of Life 11-16. Man's Enemy 18-20. A Ride for Life 21-23.

W. P. DOPKINS.

WATERBURY.—POLI'S THEATRE (Sam Jacques, manager): William Morris and his co. reopened 11 and appeared in When We Were Twenty-one to one of the largest audiences of the season. A Milk White Flag 13; good business. Our New Minister was presented by a good co. 15 before a pleased audience. Eight Bells attracted a large audience 16. Edward Harrigan in Old Lavender was welcomed by a full house 17. William Gillette 22. Fedora 25.——JACQUES' OPERA HOUSE (Jean Jacques, manager): The Angel of the Alley by a good co., to big business 11-13. Richmond pleased large audiences 15-17. An Amer. Gentleman 18-20. New York Stars 22-24.

NORWALK.—BROADWAY THEATRE (Ira W. Jackson, manager): Hearts of Oak was well presented to a large audience 9; this old play has beautiful scenery and a good cast, including E. P. Sullivan, James Horne, Nat D. Jones, Thomas M. Hunter, and Sarah Whiteford. A Milk White Flag 11; fair house; co. meritorious. Edward Harrigan in Old Lavender had only a small house 15; Dave Braham, Jr., and George Merritt, as Pop Jones, were admirable, but the rest of the supporting co. was poor. Our New Minister 18. Fedora 22.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Edward Harrigan in Old Lavender 16; good business; barring the star the co. is poor. Our New Minister 17; fair patronage; deserved capacity. The Chimes of Normandy (local) 26, 27. Naughty Anthony 30. Under the Red Robe 31. Elroy Stock co. Nov. 5-10. The County Fair 12.——OPERA HOUSE (F. A. Olmstead, manager): Agnes Wallace Villa in The World Against Her 15-17; poor business; performance inferior. The Span of life 22. Bradford-Sasse co. 26, 27.

DERBY.—OPERA HOUSE (A. Delavan, manager): Eight Bells 10; large audience. Thomas Q. Seabrooke in The Rounders 12 pleased large audience. Elroy Stock co. 15-20 to large business, presenting first half of week The Ups and Downs of Life, A Spring Chicken, Hans Hanson, and She Stoops to Conquer. Our New Minister 22. Fedora 24.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): William Bonelli and Rose Stahl presented An American Gentleman 20; small audience. Cook-Church co. 22-27 in The White Squadron, The Land of the Midnight Sun, The Midnight Alarm, An Innocent Sinner, A Soldier of the Empire, An Actor's Romance, The Police Patrol, and The District Fair.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Milk White Flag 12 pleased a good audience. Cook-Church co. 18-20 opened with The White Squadron to good audience. Hearts of Oak 22. Fedora 23. Our New Minister 29. The Three Musketeers 31. Uncle Sam in China Nov. 6. Daniel Sully 10.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Uncle Sam in China to small house, that it deserved, 16. Eight Bells 18; largest house this season; performance good.——ITEM: Harry Overton has been engaged as stage-manager of the Opera House.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Eight Bells 15; S. R. O.; audience pleased. Uncle Sam in China 17; performance good; small business. Bradford and Sasse co. 25. The Three Musketeers Nov. 2.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): The World Against Her 9; fair house. Eight Bells 17 to capacity; pleased audience. The Span of Life 22. When We Were Twenty-one 24.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): A Milk White Flag 18 large house; performance satisfactory. A Romance of Coon Hollow 24. Williams and Walker 29.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Our New Minister 16 made a favorable impression upon a fair audience. Secret Service 17. Phelan Stock 22-27.

NEW MILFORD.—OPERA HOUSE (I. R. Johnson, manager): Dark.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): A Milk White Flag 29.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, manager): The Spooners opened for a week 5 and will present A Soldier of the Empire, Margery Daw, The Little Witch, A Wife's Peril, The Two Orphans, and Wages of Sin; business fair. Hi Henry's Minstrels 22. Human Hearts 23.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Al. G. Field's Minstrels 11; S. R. O. Charles Dickson in Mistakes Will Happen 13; small, but pleased audience. Robson Comedy co. 15-17. Zaza 18.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Creston Clarke 18-20 in Hamlet, Romeo and Juliet, and The Bells. N. C. Goodwin and Maxine Elliott 22, 23. The Christian 24, 25. Charles B. Hanford 29. The Prisoner of Zenda 31-Nov. 1.——COLUMBIA (Henry and Julius De Give, managers): Wilbur-Kirwin Opera co.: good business for its second week 14-20, on account of the Interstate Fair. The following operas were sung: Said Pasha, The Circus Clown, The Two Vagabonds, The Chimes of Normandy, The Grand Duchess, Fra Diavolo, The Bohemian Girl, and La Mascotte. Olympia Opera co. 22-25. Rusco and Holland's Minstrels 26, 27.——LYCEUM (R. Coler Anderson, manager): Dark.——ITEM: Manager Anderson is in New York on business. His theatre will open at an early date.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): By special request The Chimes of Normandy (local) was repeated 11: good house; performance excellent. Mrs. E. W. Gould as Germaine more than fulfilled the expectations of her friends. J. De Witt Miller 12 entertained a large audience. Robert Downing 19. Private John Allen 23. Marion Arbuckle 24. Rusco and Holland's Minstrels 25. The Christian 26. The Prisoner of Zenda 30. Creston Clarke Nov. 1.

SAVANNAH.—THEATRE (Fred G. Webb, manager): Perrochi-Beldini co. drew large and pleased audiences 8-12. Zaza 13. Robert Downing 18. Charles B. Hanford 19, 20. When We Were Twenty-One 23. Creston Clarke 26. The Prisoner of Zenda 27. The Christian 29, 30.——ITEM: George D. Benson, director general of the Elks' Carnival, has arrived, and everything is being put in readiness for the opening Nov. 5.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Fay Clayton co. in The Little Pauper and Darkest Russia 16, 17: good performances; good business. Robert Downing 20. Richards and Pringle's Minstrels 27.

ALBANY.—SALE DAVIS OPERA HOUSE (Plonsky and Gantatowsky, managers): Season opened 15 with Al. G. Field's Minstrels; large business; performance good. Woodward-Warren co. 22-27.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Season will open 19 with Al. G. Field's Minstrels.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Garrett P. Serviss 15; crowded house; lecture good.

CARROLLTON.—MOORE'S OPERA HOUSE (J. P. Moore, manager): Season will open 27 with Al. G. Field's Minstrels.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Maloney's Wedding 17.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Macoy Comedy co. fair week 8-13; packed houses; giving good performances of A Circus Girl, An American in Cuba, Sapho, Under the Black Flag, and Ten Nights in a Bar Room. Under Sealed Orders 18.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Season opened 6 with The Circus Girl; good house and performance. Vanity Fair 12 canceled. Under Sealed Orders 17.

POCATELLO.—PAVILION (H. B. Kinport, manager): Uncle Josh Spruceby 12; big house. Under Sealed Orders 19.

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Frank Daniels in The Ameer 9; crowded house; enthusiastic audience. Burke and Chase Vaudeville co. 11; pleased fair audience. Walker Whiteside in Heart and Sword 12; fair house and play. Si Hopkins 18. Jefferson De Angelis 20. Sporting Life 22. A Poor Relation 23. Joseph Jefferson 29. William Collier 31.——COLISEUM (L. J. Seybold, manager): La Pearl's Combination 9; light house; satisfactory performance. The Ivy Leaf 10; good house; excellent performance. The Missouri Girl 12; good play and audience. James Whitcomb Riley 15; S. R. O.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Kilfoil Stock co. 8-13, presented A Mortgaged Slave, Editha's Burglar, Prisoner 36, Michael Strogoff, Life in Greater New York, and Old Virginia to fair business; Little Olivette, the child artist, is excellent. William Owen and a good supporting co. presented Othello 15 to big business. The Eleventh Hour (return) 20. Backman-Comedy co. 22-27. At Piney Ridge 31. Miss Hobbs Nov. 6. Knobs o' Tennessee 8. His Busy Day 10.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Night Before Christmas 12; packed house; excellent entertainment. The Tide of Life 13; small house; co. fair. Si Hopkins 14; large house pleased. Sapho 20. A Midnight Bell 21. Vaudeville for carnival week 15-19 with following headliners, Bunth and Rudi, De Haven, Mare and De Haven, Fenenelli and Lewis, Beatrice Golden, and Mlle Cleriee. A Midnight Bell 21. The Dairy Farm 23. A Poor Relation 27.

AURORA.—OPERA HOUSE (J. H. Plain, manager): A Trip to Chinatown pleased a good house 2. Backman's Comedy co. presented The Land of the Living and The Police Inspector to fair business 11-13. Sporting Life pleased a large audience 15. King Rastus 22. 'Way Down East Nov. 1. Miss Hobbs 5. Kellar 8. Humpty Dumpty 9. A Brass Monkey 16.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Frank Daniels in The Ameer 12; large attendance; performance excellent. Grimes' Cellar Door 13; pleased a fair house. A Child of Fortune 15; small house; fair performance. The World 16. James Whitcomb Riley 17. Walker Whiteside 18. Sporting Life 19. What Happened to Jones 20.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): A Merry Chase 12; fair house; pleased. Old Jed Prouty pleased a large house 13. Tangled Relations 18 closed at Lincoln, Ill. Benedict's Quo Vadis 28. A Poor Relation Nov. 6.——ITEM: Business keeps up at this theatre. There has been only one losing night so far this season.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): William Owen in Othello 9; attendance good; meritorious performance. The House that Jack Built made a decided hit 12; large business. The Night Before Christmas 29. 'Way Down East Nov. 2.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Burke and Chase Vaudeville co. 9; fair audience. Grimes' Cellar Door 10 and A Homespun Heart 11; medium business. The Night Before Christmas 13; large house at matinee; business fair in evening. Railroad Jack 20. A Midnight Bell 22.

JACKSONVILLE.—GRAND OPERA HOUSE (C. M. Luttrell, manager): Chase-Lister co. opened to S. R. O. for a week 15 in For Love of a Girl. Other plays: The Smugglers, The Count of Monte Cristo, The Pearl of Savoy, Young Mrs. Winthrop, The Black Flag, and The Mystic Mountain. Courting at Green's 29. A Child of Fortune 11 failed to appear.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Grimes' Cellar Door 12; poor house. The Ivy Leaf 13; poor business. Quo Vadis to good business 16. The Great Northwest 19. Flanigan's 400 20. A Bunch of Keys 23. A Poor Relation 25. Under the Dome 26.

PEORIA.—APOLLO OPERA HOUSE (Thomas R. Henderson, manager): What Happened to Jones 10; S. R. O.; performance good. Kavanagh and Raney's Boy Choir 13; entertainment excellent; fair audience. My Daughter's Husband 18. Two Married Women Nov. 10.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): On the Suwanee River to large and pleased audience 11. William Owen, supported by J. W. Connell and a capable co., to fair audience in The Marble Heart 16; good performance.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. 30; pleased a fair house. Kingsley-Russell co. in What Happened to Smith 14; good house; performance very poor. German Stock co. 17.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): William Owen 12, 13, in The Marble Heart and Othello; large and pleased audiences.——ITEM: Camille Reynolds will join William Owen as leading woman at Baraboo, Wis., 22.

SAVANNA.—EAGLE OPERA HOUSE (B. Pulford, manager): Willard Stock co. presented Honor Bound, East Lynne, Under the Gaslight, and Quo Vadis to good houses 8-13. McSorley's Twins 18. Reeve's Quo Vadis 22.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): William Owen 10, 11, in The Marble Heart and Othello; fair business. At the White Horse Tavern 15; pleased audience. Sporting Life 16; good business.

SYCAMORE.—WARD'S OPERA HOUSE (Cliff and Singer, managers): Two Married Men 16; large and pleased house. White's Faust 24. A Merry Chase 31. Why Smith Left Home Nov. 5. Knobs o' Tennessee 13.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): The House that Jack Built pleased a good house 9. On the Suwanee River 10; fair house; well received. Finnigan's 400 to small house 12; performance failed to please. Kilfoil Stock co. 22-27.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Homespun Heart 13; good performance; fair business. Courting at Green's 20. Railroad Jack 23. Sapho 24. A Bunch of Keys 27. Chase-Lister co. 29-Nov. 3. Blue Jeans 6.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Roney Boys' Concert co. 12; excellent performance; fair house. The Land of the Living 14; big business; poor performance.

WARSAW.—OPERA HOUSE (E. D. Patrick, manager): On the Suwanee River 13; packed house; delighted audience. White's Faust 27. The Missouri Girl 29.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Missouri Girl pleased a large house 11. Walker Whiteside presented Heart and Sword to a good and pleased audience 13.

JOLIET.—THEATRE (William H. Bulshiser, manager): The House that Jack Built 12; fair business; performance good. A Bunch of Keys 18. Si Hopkins 20.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): A Poor Relation 10; fair attendance; good performance. Frederick Warde in The Duke's Jester 13; large and pleased audience.

NEWMAN.—McCLURE'S OPERA HOUSE (C. A. Cahow, manager): What Happened to Jones 12; S. R. O.; performance good. The World 17. The Eleventh Hour 19.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): A Merry Chase 8; good house; pleased audience. Si Hopkins 15; pleased excellent business. Van Dyke and Eaton co. 29-Nov. 3.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager): Tennessee's Pardner 14; S. R. O.; excellent co. Richard Golden 21. A Run on the Bank 28.

DIXON.—OPERA HOUSE (F. A. Truman, manager): On the Suwanee River 12; excellent performance; big house. Tennessee's Pardner 16. Old Dan Tucker 19.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Concert by Biener's Band 14; full house; excellent programme. Railroad Jack 21. Columbia Stock co. 22-27. Finnigan's 400 28.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Two Married Men 10 to capacity; excellent performance. Quo Vadis 19. A Merry Chase Nov. 2.

PANA.—NEW GRAND (Lou Roley, manager): The Night Before Christmas 11; fair house; audience pleased. Rose Melville 16.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Quo Vadis 18.

LINCOLN.—BROADWAY THEATRE (Cosgitt and Foley, managers): A Poor Relation 22.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): The Great Northwest 9 failed to make railroad connection and canceled. Walker Whiteside and his excellent co. presented Hamlet and Heart and Sword to large houses 10; performances artistic. A Run on the Bank 11; fair patronage; production well put on; specialties good. King Rastus 12, 13, gave but one performance 12, jumping from here to Chicago to open there 13; the co. is good; liberal patronage. Cowslip Farm 15; medium audience; play not strong; Roy Stanton and Laurence Wakefield were excellent. Vogel and Deming's Minstrels to large houses 16; performances pleasing; John Queen made the hit; Wilson and Leighton shared honors with Arthur Deming and E. A. Oakley. Mack-Fenton co. 18-20. The Dairy Farm 22. A Homespun Heart 25. A Brass Monkey 27.——ITEM: Bertha Hatfield has gone to Chicago to study for the stage.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): Walker Whiteside, supported by Lelia Wolstan and a good co., in Heart and Sword 8; large and appreciative audience; this is the best play Mr. Whiteside has ever presented here; this is his home city. Sapho 11: fair house. Murray Comedy co. 15-17 opened with The Fatal Card to a packed house. Watson's Burlesquers 19. Sporting Life 25.

ROCHESTER.—THE GENNETT (Murray and Swisher, managers): Vogel and Deming's Minstrels 11; business and performance good. Miss Hobbs 17. Superba 18. Because She Loved Him So 24. Primrose and Dockstader's Minstrels 26. A Brass Monkey 29. The Little Minister 30.——THE PHILLIPS (Murray and Swisher, managers): Kinsey Komedy Ko. opened 15 for week in Mismated to good business. The Angel of the Alley 25.

EVANSVILLE.—GRAND (T. J. Groves, manager): Frank Keenan in A Poor Relation 13; fair house; performance exceptionally good. Cummings Stock co. opened 15 for a week. William Collier 25. Holden Comedy co. 29-Nov. 3.——PEOPLE'S (T. J. Groves, manager): The Denver Express 14; fair house; performance pleasing. The Tide of Life 21. The Bowery After Dark 28.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The Dairy Farm drew large houses 15, 16, and pleased. A Brass Monkey 24.——AUDITORIUM (Harry G. Sommers, manager): Under the Dome 18. Pusey and St. John in A Run on the Bank 20.——ITEMS: The Andrews Opera co., booked for the Auditorium 11-13, failed to appear.

ANDERSON.—GRAND OPERA HOUSE (J. R. Cook, manager): Vogel and Deming's Minstrels 15; excellent performance to capacity. Howard-Doraet co. 16-20 opened with The Winning Hand; good performance; crowded house. Other plays: Eagle's Nest, Fogg's Ferry, The Circus Girl, The Two Orphans, and Old Glory. The Dairy Farm 23.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Davidson Stock co. pleased large audience 11-13 in Darkest Russia. She Couldn't Marry Three, and Dangers of a Great City. De Vawter Vaudeville co., of this city, opened their season 15 to a packed house and pleased; they will tour Indiana and Ohio.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Mack-Fenton co. 8-13, presenting The Plunger, The Heart of Kentucky, A True Kentucklan, State's Evidence, Down in Dixie, and My Uncle from New York; fair business; specialties good. A Merry Chase 24. A Brass Monkey Nov. 2.

COLFAX.—IRWIN OPERA HOUSE (T. J. Irwin, manager): At the White Horse Tavern 11; excellent performance; small audience. A Run on the Bank 19. Kellar 19.——ITEM: Swartz and Bents's A Terrible Kid rehearses at the Irwin Nov. 4-10, opening at Plymouth 15 for a season of twenty weeks.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Carpenter's Quo Vadis 15; large audience. Ben S. Means as Uncle Bus was supported by a good co. The Missouri Girl 16; fair house; good performance. A Merry Chase 25.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Mack-Fenton co. 22-24. The Planing Arrow 29. Barbour Theatre co. Nov. 5-10.——ITEM: Otto Rock, clown of Wallace's Circus, is home for the Winter.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Lewitt, manager): A Merry Chase 15; business fair; performance pleasing. The Great Northwest 19.——ITEM: Manager Lewitt has added a new curtain and some new scenery to the theatre.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Sapho by a strong co. 12; pleased a fair house. Watson's Burlesquers 16; large audience; performance pleasing. Murray Comedy co. 22-24. Tangled Relations 29.

TIPTON.—KLEYLA THEATRE (Foster and Ramsey, managers): A Merry Chase 22.——ITEM: Artist McNeir has completed an entire new set of scenery for the Kleyla. Other needed improvements will soon be made.

LA FAYETTE.—GRAND OPERA HOUSE (Max Rosa, manager): Burke and Chase's Vaudeville co. 12; good house. Alberta Gallatin pleased a large audience 17 in Sapho. Davidson Stock co. 16-20. William Collier 26.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): The Convict's Daughter 9. King Rastus 11; good house; good performance. The Belle of Manila 13 canceled. Standard Stock co. 15-20. A Homespun Heart 27. Little Irene Myers co. 29-Nov. 3.

WYNE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): A Run on the Bank 8 had some good features; moderate audience. Walker Whiteside in Heart and Sword 11; large and pleased audience. Because She Loved Him So 12.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Carpenter's Quo Vadis 13; S. R. O.; audience pleased. Barbour Theatre co. 22-27. Carlisle Comedy co. Nov. 5-10.

HAGERSTOWN.—HOFMAN OPERA HOUSE (T. E. Bell, manager): Two Married Men 14; large audience; good performance. Under the Dome 21. The Missouri Girl 28.

CRAWFORDSVILLE.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Vogel and Deming's Minstrels to a large audience 12; unsatisfactory performance. Adelaide Herrmann 15. A Poor Relation Nov. 6.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Carpenter's Quo Vadis 12; good house and co. Shore Acres 16. Standard Stock co. 29-Nov. 3. Side Tracked 13. The Eleventh Hour 17.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): The Tide of Life 11; only fair business; good performance. The Missouri Girl 18. A Homespun Heart 24.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): The Missouri Girl 19. Benedict's Quo Vadis 22.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): A Run on the Bank 9 to capacity; good entertainment.

MILTON.—PEOPLE'S THEATRE (W. E. Burton, manager): Lyman Twins in A Merry Chase 13; large and pleased audience.

LA PORTE.—HALL OPERA HOUSE (Wilbur J. Hall, manager): At the White Horse Tavern 12; good house and performance.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Dark.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (Aaronson and Morgan, managers): Hoyt's Comedy co. 8-13 in A Man of the People, In Old Kentucky, Because She Loved Him So, A Texas Steer, The Two Orphans, East Lynne, and Dangers of a Great City; good business; performances good. Where is Cobb 17.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): The Stowaway 19.

IOWA.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Frank Daniels 13 in The Ameer; full house; Mr. Daniels was suffering from a bad throat, affecting his voice to an extent that made some of his business seem funnier than ever, and he drew a curtain call; the production pleased in every way; all the principals were entirely capable, and the chorus was unusually pleasing. My Daughter's Husband 20. A Runaway Girl 24. At Piney Ridge 27.——ITEM: Elbert Hubbard will lecture on the Rowegotters 18 at the Economic, the Northeastern Iowa Teachers' Association occupying the house 18-20.—Frank Conway, with the Daniels co., enjoyed a visit with his mother and sister here 13, 14.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Stuart Robson in Oliver Goldsmith to good business 9; performance satisfactory. Tim Murphy in A Bachelor's Romance 10 delighted a large audience. Frank Daniels 16, Waud and Yokes 18, The Burgomaster 30, 31. Sapho Nov. 2, 3.——GRAND OPERA HOUSE (William Foster, manager): The Broadway Burlesquers 8-10; good business. Little Trixie 11-13; light business; poor performance. Railroad Jack 15-17. Hopkins' Transoceanics 19, 20. At Piney Ridge 22, 23. The Night Before Christmas 24, 25. McSorley's Twins 26, 27.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The House that Jack Built 11; merited the liberal patronage it received. A Homespun Heart 12; fair house. The Eleventh Hour 14; drew well; good performance. James Whitcomb Riley 18. Walker Whiteside 19. Courting at Green's 21. The Burgomaster 22.——ITEM: The third season of the German Theatre co. opened at the Grand Opera House 14. The co. is under the direction of Fritz Singer.

FORT DODGE.—MIDLAND OPERA HOUSE (S. F. Meservey, manager): Benedict's Quo Vadis 12; large house; pleased audience. Martin's U. T. C. 13; to largest matinee ever in the house, and big house at night; performances satisfactory. F. E. Long co. opened for a week 15 in Work and Wages.——ITEM: W. R. Mungut, late manager of Advertising Car No. 1 of Wallace's Circus, will leave this week to manage the Nashville Students.

MARSHALLTOWN.—OLSON THEATRE (Ike C. Speers, manager): Slayton Stock co. 8-10 in Cyrano De Bergerac, David Garrick, and Sharper Than a Serpent's Tooth; light business. Payton Sisters 11-13 in Because I Love You, My Uncle from New York, and The Rag Picker's Child; light business; poor performances. Waud and Yokes 18. At Piney Ridge 24. Robert B. Mantell 29. A Child of Fortune 30. Flanigan's 400 Nov. 2. McSorley's Twins 3.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Frank Daniels was ill and disappointed a large patronage 16; the local management would not accept his understudy. William Corliss, in the part, and there was no performance. Waud and Yokes 18. Walker Whiteside 22. A Runaway Girl 23. On the Stroke of Twelve 24. Flanigan's 400 27. The Burgomaster 29.

OSKALOOSA.—MASONIC OPERA HOUSE (F. M. Fritz, manager): Old Arkansaw 13; fair co.; good business. Shayton Stock co. 15 in Cyrano De Bergerac; medicore co.; fair business. David Higgins and Georgia Waldron 17 in Courting at Green's; S. R. O.; audience enthusiastic. A Child of Fortune 20. A Midnight Bell 23. A Wise Woman 26. McSorley's Twins 30. Sapho Nov. 1.

CRESTON.—POTT'S OPERA HOUSE (J. H. Pott, manager): Railroad Jack 10; poor performance; fair audience. Pablo Romani pleased a good aud

pleased full house 16. A Wise Woman 31. What Happened to Jones Nov. 3.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): My Aunt Sally 15; large audience; poor performance. At Piney Ridge 25. Robert B. Mantell 27.

ELGIN.—WISNER OPERA HOUSE (John C. Crockett, manager): John Arthur in Cyrano De Bergerac 12; good house and performance. A Wise Woman 19. Faust 20.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. B. Shaw, manager): Martin's U. T. C. 10; S. R. O.; pleased audience. Grimes' Cellar Door 18.

RED OAK.—EWAN'S THEATRE (Frank Hathaway, manager): A Star Boarder to good business 12; performance pleasing. Little Trixie 19.

DEXTER CITY.—WILSON'S OPERA HOUSE (M. E. Wilson, manager): Quo Vadis 12; good house; audience pleased. Martin's U. T. C. 16.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Martin's U. T. C. 20. Redmond Dramatic co. 22-27.

HAWK CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): A. W. Martin's U. T. C. 11; good house.

WEBSTER.—THE BERGMAN (Edward Bergman, manager): William Owen 25.

MISSOURI VALLEY.—NEW THEATRE (William Herman, manager); Dark.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (James L. King, manager): Arnold Opera co. 10-13 in Giroflé-Girofla, The Bohemian Girl, The Two Vagabonds, and Fra Diavolo drew only fairly well, though deserving packed houses; but strong opposition at the Crawford and campaign enthusiasm combined to distract us; Ada Palmer Walker headed the cast, and made many new friends; her support was even and excellent; John J. Raffael, Jules Chazetti, Robert Lett, Dan Young, George Hubert, Charles Wallace, Mrs. Dan Young, Ida Emegel, Bertie Dale, Fannie Meyers, Eva Beith, and Minnie Murray carrying the principal parts with a fair, but tuneful and well drilled chorus to back them.——CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Falk and Veronee Stock co. that made such a good impression on us earlier in the season, returned 8-13 to good average business in The Lost Paradise, The Stolen Diamonds, Fanchon, In Mizzouri, and Wicked London; Lillian Mortimer, Misses Lindroth, Henderson, Cahill, and Messrs. Wallace, Wright, Waldron and Mitchell were all favorites; between times the Franklin Sisters, Zeda, and Gilbert Brown kept the people in good humor. At Piney Ridge 17. A Runaway Girl 18. A Star Boarder 20. Frank Daniels 24. THOMAS R. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): The Ivy Leaf 20.——CRAWFORD THEATRE (M. J. Cunningham, manager): Grace Heywood co. opened for a week 14 to tremendous business in Friends. This co. carries twenty-three people and a carload of special scenery. Among the favorites are Grace Heyward, Cameron Clemens, Wallace Cooley, Edythe Harcourt, and Frederick Watson. The vaudeville features by Ferguson Brothers and the Skillally Sisters were entertaining. Repertoire: An Ideal Husband, Moths, Taken from Life, Carmen, and Little Bright Eyes. The Night Before Christmas 21. old Arkansaw 27.——ITEMS: Cameron Clemens failed to connect with the Heyward co. 14, due to missing his train at Sioux City.—W. H. Van Etten, local manager at Atchison, was here 16.

WICHITA. CRAWFORD THEATRE (E. L. Martin, manager): Where is Cobb 10; good house; performance satisfactory. A Bell Boy 13; fair house. Tom Morse's coon songs deserve special mention. Falk-Veronee co. 15-19 opened with In Mizzouri to S. R. O.; creditable performance. Lillian Mortimer was the favorite, and was ably assisted by Jennie Calef, George Wright, H. W. Mitchell, and Andy Waldron. Good specialties by Franklyn Sisters and Gilbert Brown. A Broken Heart 22. Fabio Romani 23. A Black Sheep 31.——AUDITORIUM (Stewart and Burns, managers): Dark.

FT. SCOTT.—DAVIDSON THEATRE (Harry C. Emich, manager): The Christian to good house 8; one of the best performances ever given here; Lionel Adams as John Storm and Julia Stewart as Glory Quayle, were very fine; others worthy of special mention were T. C. Hamilton, Charles Rowan, Arthur Maitland, J. R. Furlong, Carrie Lee Stoyle, and Adelaide Warren. At Piney Ridge by a capable co. to fair business 13. Scott's Minstrels 21. A Bunch of Keys Nov. 9. A Black Sheep 12. A Midnight Bell 13. Zaza 15.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): A Bell Boy 9; fair attraction; fair business. Money Stock co. 15 opened for a week to S. R. O. in The Royal Slave. A Wise Woman 23. Two Merry Tramps 30. Maloney's Wedding Nov. 1. A Black Sheep 6.

WILSON. ITEMS: The staging, scenery and chairs of the old Levitt opera House have been purchased, and will be placed in Hime's Hall, which has been leased for the purpose of playing small cos. and amateurs. The seating capacity of the hall is 400.

ATCHISON. THEATRE (E. S. Brigham, manager): Arnold opera co. 8, 9, presented The Bohemian Girl and Giroflé-Girofla; large audiences; performances satisfactory. Hopkins' Transoceanics 17. A Star Boarder 18. The Night Before Christmas 20.

NEWTON. NEW RAGSDALE OPERA HOUSE (Conrad and Jackson, managers): Griffith, hypnotist, 8-13; good houses and performances. Fane Farrell co. 17-20. A Wise Woman 29. Finnigan's Ball 31.

SALINA. OPERA HOUSE (W. P. Pierce, manager): A Bell Boy to fair house and performance. A Wise Woman 24. Money Stock co. 29-Nov. 3. Si Perkins 14.

PITTSBURG. OPERA HOUSE (W. W. Bell, manager): At Piney Ridge 12; excellent co.; large house. Hopkins' Transoceanics 16. Frederick Warde 17.

LAWRENCE. ROWERSOCK'S OPERA HOUSE (Irving Hill, manager): At Piney Ridge 15; good performance and business. A Star Boarder 19.

WINFIELD. GRAND OPERA HOUSE (T. B. Myers, manager): Where is Cobb to good business 9; co. fair. A Bell Boy 17.

CHANUTE. SHELVE THEATRE (A. B. Seelye, manager): A Wise Woman 29. Money Stock co. 22-27. Two Merry Tramps 31.

EMPORIA. NEW OPERA HOUSE (E. A. Ross, manager): A Bell Boy 11; pleased a good house. A Wise Woman 25.

WELLINGTON. WARD'S OPERA HOUSE (T. C. Romp, manager): Season will open 16 with A Bell Boy. A Broken Heart 29.

LYONS. BUTLER'S OPERA HOUSE (H. G. Doddridge, manager): The Griffiths 17-19.

OSBORNE. WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.

HUTCHINSON. OPERA HOUSE (W. A. Lee, manager): A Bell Boy 12; good business.

GREAT BEND. WILNER'S OPERA HOUSE (J. F. Lewis, manager): Barlow Brothers' Minstrels 22.

KENTUCKY.

ASHLAND. THE NEW ASHLAND (Bryan and Martin, managers): A Poor Relation 12; excellent performance; good house. Finnigan's Ball 15 pleased top-heavy house. Ward's Minstrels 25. What Happened to Jones 31. A Hole in the Ground Nov. 2.——CLIFFSIDE PARK THEATRE (Bryan and Martin, managers): Carroll Comedy co. 22-27.

FRANKFORT. CAPITAL THEATRE (J. B. and A. D. Blanton, managers): A Midnight Bell with Allen Roseland as Pat 10; pleased good house. Creston Clark and Adelaide Prince in The Lady of Lyons 11; crowded house; excellent performance. Superba 15.

PADUCAH. MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Too Rich to Marry delighted good house 9. A Poor Relation 11; good business; audience pleased. Frederick Warde in The Duke's Jester 12; good business; performance good.

PARIS. GRAND OPERA HOUSE (J. H. Ramsey, manager): Schuman Concert co. 17; good house pleased. Finnigan's Ball 19. Ward's Minstrels 22. Howard Dorset co. 29-Nov. 3.——ITEM: George W. Rogers is in advance of Finnigan's Ball, closed with the co. 13.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Wauhelle Awkins 11; full house; excellent performance but rather broad. Creston Clarke 12, 13 in Romeo and Juliet and The Bells; fair audiences. Superba 16, 17; good business.

SOMERSET. GEM OPERA HOUSE (T. M. Thatcher, manager): Williams Comedy co. 15, 16 presenting The Great Diamond Robbery and Dockrell to pleased audiences. Schuman Concert co. 24.

RICHMOND. OPERA HOUSE (Leavell and Chandler, managers): A Midnight Bell 12; performance good; big house. The Prince of the World 29. Quo Vadis Nov. 9.

GREENSBORO. NEW TEMPLE THEATRE (Pedley and Burch, managers): A Midnight Bell 18; good house; co. poor. Frank Keenan in A Poor Relation 19; good house pleased.

LOUISIANA.

SHREVEPORT. GRAND OPERA HOUSE (Dave B. Doyle, manager): Kerr Twins 8-13 in Rip Van Winkle. Not quite the Paris. De Lovell and M. Hyde Michael Strogoff and Man and Wife; attendance good; performances fair. Two Nights in a Bar Room 16; good house. Aubrey Boucicault co. 22-27.——MAJESTIC (Harry Cohen, manager): The Mayor of Wee Ma Ma's Man Nov. 2. A Star Boarder 3. Mistress Wedding 4. Sherlock Holmes 5.

NEW ORLEANS. MEAZEY OPERA HOUSE (F. F. Vezey, manager): The Mayor of Wee Ma Ma's Man to fair business and performance 8. W. A. Whitecar, Miss Milling-ton, the leading woman, and Mr. Patterson, the comedian, were not in the cast; fair house. The Sorrows of Satan 14; performance satisfactory; receipts $270. Mistakes Will Happen 21.

LAKE CHARLES. OPERA HOUSE (Ribblick and Jonty, managers): The Sorrows of Satan pleased a full house 15. Mahara's Minstrels 21. Sherlock Holmes 22.

BONHOMIE. OPERA HOUSE (I. Sugar, manager): Mahara's Minstrels 13; top-heavy house; performance poor. Ten Nights in a Bar Room 15.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Madame Butterfly and Naughty Anthony 15, 16; big houses; co. well balanced. Thomas Q. Seabrooke in The Rounders 17, 18, scored a hit and played to capacity. Daniel Sully 19, 20. The Evil Eye 22-24. Neil Burgess 25. A Hot Old Time 26, 27. Daniel Frohman's Stock co. 29-31.——PORTLAND THEATRE (C. E. Rounds, manager): San Francisco Minstrels 12, 13; good business. The Katzenjammer Kids 15-17 delighted large houses. Morrison Comedy co. 22-27, presenting A Princess of Patches, One Night in June, We 'Uns of Tennessee, Fogg's Ferry, Blue Grass, The Girl from Mexico, Coon Hollow, Lost in New York, and The Diamond Necklace Robbery.

AUGUSTA.—OPERA HOUSE (F. A. Owens, manager): The Village Postmaster 12; excellent performance; good house. Harcourt Comedy co. 15, 16, and 18-20, drew large and pleased audiences in Sapho, All for His Sake, Master and Man, Twin Sisters, The Prisoner of Andersonville, Leah the Forsaken, Camille, Lady Lil, The Circus Queen, and The Gypsy Queen. Neil Burgess 23. A Hot Old Time 24. Gorman's Alabama Troubadours 26. Whitney and Knowles' Quo Vadis 27. Bennett and Moulton co. 29-Nov. 3.

LEWISTON.—MUSIC HALL (Charles Horburg, manager): A Man from the West pleased a topheavy house 10. The Katzenjammer Kids amused big house 12, 13. Bennet-Moulton opened for a week's engagement 15 in The Lost Paradise to big business, following with Shadows of a Great City, Wicked London, Darkest Russia, The Pride of Kerry, China and the Powers, A Daughter of the South, and The Son of Monte Cristo. Benedict's Quo Vadis 26. The County Fair 27.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Katzenjammer Kids delighted S. R. O. 10, 11. The Village Postmaster pleased large audiences 13. Archie Boyd very good, and Asa Lee Willard, Will S. Gill, Tom Maguire, Grace Griswold, and Louisa Shillman also scored. The Evil Eye had fair houses 15; enjoyable performance. Whitney and Knowles' Quo Vadis 29, 30. Culhane, Chace and Weston's Minstrels Nov. 2.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Harcourt Comedy co. closed a week of good business 8. What Happened to Jones 10; good house for a rainy night; good performance. Whitney and Knowles' Quo Vadis 31. Bennett and Moulton co. Nov. 5-10.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Whitney's Minstrels 10; pleasing performance; attendance light, account of storm. Benedict's Quo Vadis 13 disappointed a large house. Jessie Harcourt co. 22-27.

CALAIS.—OPERA HOUSE (W. R. Gill, manager): Whitney's Minstrels arrived with a driving storm 11, and gave a first-class performance to a small house. Benedict's Quo Vadis 15 was poor; fair business.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Rowe-King co. 12, 13, presenting For Liberty and Love and Quo Vadis; large houses; audiences pleased. Daniel Sully 18. The Evil Eye 25.

BELFAST. OPERA HOUSE (Gray and Maxfield, managers): Quo Vadis to small house 16. Neil Burgess in The County Fair 22. Zephra (local) 26, 27.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Myrkle and Harder co. in For His Sister's Sake opened for a week 15 to a large and pleased audience.

CAMBRIDGE. AUDITORIUM (Mace and Nathan, managers): International Operatic co. 10; fair house; good performance. Conroy, Mack and Edwards' Comedy co. 22-24. Down on the Farm 26.

MASSACHUSETTS.

NORTH ADAMS. RICHMOND THEATRE (G. E. Sanderson, manager): Under the Red Robe 12. Whitney and Knowles' Quo Vadis 13 was an elaborate scenic production, but the co. was hardly equal to the parts assigned; the house was well filled and the audience was pleased. Hearts of Oak 16, pleased a large audience. When We Were Twenty-One (return) 22. Leonora Jackson 24. Brooke's Marine Band 26. The Christian 27. The Heart of Chicago 29. The Outlaw's Son 2. Woman and Wine 3. Other People's Money 7.——COLUMBIA THEATRE (James A. Reagan, manager): Amy Lee in The Red Cat Inn 9, 10 was a very weak attraction, playing, however, to good business. Our New Minister 11, one of the best things ever seen in the city, co. capable; deserved larger house. Lorraine Hollis co., with Ruth Holt leading, packed the house 15 with Myrtle Ferns, and business continued good throughout the week. Sun's Minstrels 25.——ITEMS: Charles C. Brooker, of the Castle Square Theatre, Boston, has started painting the scenery for the new Richmond Theatre. Thus far all cos. playing the house have carried their own stuff.—Lauren Rees, who played Petronius in Whitney and Knowles' Quo Vadis, is a Pittsfield boy, and is well known in North Adams. He had a warm welcome.—The Father Mathew Dramatic Club is arranging for an early production of Crawford's Claim. Thus far the campaign has made little difference in the attendance at the theatres.

LYNN. THEATRE (Dodge and Harrison, managers): A Man from the West 11; performance satisfactory; topheavy house. Sun's Minstrels 12; performance and attendance fair. The Christian 13; performance good; big business. Jere McAuliffe's Stock co. opened 15 for a week; good performance; good business. Specialties by Maudie Scott, Jere McAuliffe, Alexander Wilson, Emery and Nodine, and the Sisters Howard. Repertoire: The Electrician, Southern Chimes, In the Heart of the Storm, Caste, Under Sealed Orders, Camille, The Man-o'-War's Man, The Fugitive, All for Gold, and The Great Diamond Robbery. The Village Postmaster 22. Quo Vadis 23. Daniel Sully 24. Naughty Anthony and Madame Butterfly 25. Under the Red Robe 26, 27.——WATSON'S OPERA HOUSE (George A. Clarke, resident manager): The Spice of Life 11-13 pleased crowded houses. Battle Burlesquers 15-17; performances good; fair attendance. The Katzenjammer Kids 18-20. Trocadero Burlesquers 22-24. Brooke's Band 21.——ITEMS: Will Hem A. Brady came over from Boston 11 to see A Man from the West.

SPRINGFIELD. GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): Mrs. Fiske in Becky Sharp proved a theatre filling attraction 11, and her work and that of the excellent co. was thoroughly enjoyed. The Christian, with Lilla Vane as the star, drew a fair house 15; Miss Vane's portrayal is very good, indeed, and she is fairly well supported. Denman Thompson can fly his S. R. O. signals every time he elects to appears in The Old Homestead, and his appearance 17 was no exception, as usual he has a strong co. Hearts of Oak did fair business 18, 19. E. P. Sullivan and a capable co. presenting it. The Bostonians 22. William Gillette 29, 30. Naughty Anthony Nov. 1. The Manoeuvres of Jane 3. The County Fair 6.——AUDITORIUM: Will open 22 instead of 18 with Little Egypt Burlesquers.

WORCESTER. CUMINGS' THEATRE (Edgar Lauyon, manager): Daniel Sully in The Parish Priest to good business. Mr. Sully's role of Father Whalen is a most pleasing one, and the supporting co. is capable. Quo Vadis 17 is disappointing business; good performances. Watson Comedy co. 22-27.——WHITNEY OPERA HOUSE (Spinney and Goodhue managers): Sun's Minstrels 12; fair business. Herald Square Comedy co. opened for a week 15 in Michael Strogoff; opening business was good. Hillside Farm, The Devil's Mine, A Summer's Romance, and Down East were given first of week. The Flints 22-27.

WAREHAM. THEATRE (F. W. Riley, manager): Daniel Sully in The Parish Priest 15; fine performance; big business. George W. Wilson co. opened for a week 15 to capacity. Repertoire: Harbor Lights, A Social Outlaw, The Woman Hater, The Romany Rye, Michael Strogoff, Kit the Arkansas Traveler, Eccentric, The Luck of a Factory Girl, Little Emily, and The Road of Life. Under the Red Robe 25. Secret Service 27.——ITEM: Carrie Dayed, of the Leona Hoyt orchestra, with the George W. Wilson co., was taken to the Framingham Hospital 17 suffering from fatigue and the heat.

WORCESTER. THEATRE (Charles C. Cullen, resident manager): Secret Service 11. When We Were Twenty-One to fair business 12. The Rounders delighted a fair house 13. The Princess Chic drew an excellent house 15. Brooke's Band gave an afternoon and evening concert to good attendance. Nashville Students 16-20.——POLI'S OPERA HOUSE (Poli & Wilmer, managers): Caught in the Web did a tremendous business 12-20, and for the fifth consecutive week the house was crowded to its capacity. Kid Lewis 27-29.

FAIRHAVEN. OPERA HOUSE (A. L. Grant, manager): Hyde & Behman's Stock co. opened to good business 8. Fly Paper Stock co. opened 15 for a week to a full house and excellent performance. Repertoire: The Fatal Card, Captain Molloy, Sights of New York, The Two Escapes, Held by the Enemy, For Much Is Expected of the Poor, Led Astray, Lady Audley's Secret, A Social Romance, Only the Governor, The Mascot, Mr. Barnes of New York, Widow Bedott, and Under the Dome. Mr. Barnes of New York to fair business 22. The Village Postmaster 24. Daniel Sully 25. Alma Chester co. 29-Nov. 3.

ADAMS. UNION HALL THEATRE (Lon Rop and Tolman, managers): Sun's Minstrels pleased a large house 11. Bennett and Moulton co. 15-20 opened to a good house. Repertoire: The Lost Paradise, A Daughter of the South, Wicked London, Shadows of a Great City, Darkest Russia, China and the Powers, The Prisoner of Algiers, The Wide, Wide World, and The Mother. The World Against Her 22. Daniel Sully 25. The Sunshine of Paradise Alley 26. Hearts of Oak 29. The Span of Life 31. The County Fair Nov. 2.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Caught in the Web 11, 12, small houses. A Man from the West 13 proved a rather better attraction than was expected and drew a large audience. White's Comedy co. began their month's engagement 17 with Just Before Dawn and satisfied. 8, 9, 0, other plays: Queens, The Great I Am, In Sunny Tennessee, The Kidnappers, Pygmalion and Galatea, A Man from the South, A Celebrated Case, and Dr. Bill. Corse Payton's Comedy co. 22-27. Daniel Sully 30.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Corse Payton Comedy co. did good business 8-17. Repertoire: The Prodigal Daughter, My Kentucky Home, A Woman's Revenge, The Parisian Princess, Zaza, Attorney, The Two Orphans, The Law of the Land, Drifted Apart, In Marriage a Failure, The Octoroon, and The Silver Lining. Hearts of Oak 26. Naughty Anthony 27. Sawtelle Dramatic co. 29-Nov. 3.——ITEM: Joseph J. Buckley, manager of Otis Skinner, visited his home here 15.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): McAuliffe Stock co. closed a very successful week 13. George Heath, Hazel Pughsley, and Maudie Scott made good impressions. The Alta Ego Club docked in Paradise to good business 15-18. The Christian 19. Paradise 20. Under the Red Robe 21. Quo Vadis 24. Daniel Sully 27. Morrison Comedy co. 29-Nov. 3. Rusco and Holland's Minstrels 5. A Hot Old Time 8.

TURNERS FALLS. COLLE OPERA HOUSE (Fred Colle, manager): J. E. Toole, with a good co. 15-20, presented to large houses, satisfactory performances of Killarney and the Rhine, Othello, Rip Van Winkle, The Gypsy German, My Wife's Bonnet, The Bells, and The Lady of Lyons. Paris Gaiety Girls 22.

HOLYOKE.—OPERA HOUSE (E. L. Potter, manager): Edward Harrigan in Old Lavender 12 pleased a large audience. Secret Service 16. Hearts of Oak 20. The Christian 24. Fedora 27.——EMPIRE (T. F. Murray, manager): Span of Life 15-17, and Uncle Sam in China 18-20, both to good business. The Three Musketeers 22-24.

LOWELL.—OPERA HOUSE (Jay Brothers and Hosford, managers): The Rounders 15; large and delighted audience. Daniel Sully in The Parish Priest 16, 17, good houses. Naughty Anthony 18. Quo Vadis 19. Franklin Carpenter co. 22-27.——MUSIC HALL (W. H. Emery, manager): A Social Mud 15-17, good houses.

TAUNTON. THEATRE (Gilbert Padelford, manager): Franklin Carpenter co. 15-20 to record breaking business. Plays presented: The Garrison Girl, My Friend from India, Forty-nine, The Sunshine of Dover Locks, An American Princess, The Maid of the Mill, Poverty Corner, and The Girl Detective.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Hearts of Oak 15 pleased a crowded house. Sun's Minstrels 20 repeated last season's success.——BURBANK CASINO (C. Archie Burbank, manager): Nashville Students 22.

GREAT BARRINGTON. TOWN HALL (Maurice E. Callahan, manager): Galbraith Stock co. 15-20 opened with The Galley Slave to good business and continued their success with Twixt Love and Duty, East Lynne, A Wife's Secret, Camille, and Burr Oaks.

WALDEN. AUDITORIUM (George T. Campbell, manager): Carrie's Husband 12; fair house; performance poor. Melbourne MacDowell and Mrs. Brume in Theodora 18, 19; good business; performance excellent. Hearts of Oak 31.

LEOMINSTER.—TOWN HALL (F. L. Knight, manager): Daniel Sully in The Parish Priest 11; pleased a good house. Our New Minister 12; attendance fair. The Christian 18. Brooke's Band 19.——MUSIC HALL (Stephen Fogrett, manager): Dark.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Sun's Minstrels 15; good house; excellent performance. Brooke's Band 18. What Happened to Jones 24. A Hot Old Time Nov. 2.

GREENFIELD. OPERA HOUSE (Thomas L. Lawler, manager): Edward Harrigan in Old Lavender 13; co. excellent; large audience. Brooke's Band 26. International Operatic co. 27.

MILFORD. MUSIC HALL (H. E. Morgan, manager): The Christian 13. An American Gentleman 27. Daniel Sully Nov. 2.

QUINCY. MUSIC HALL (D. King, manager): The Flints, hypnotists, 15-20; poor house opening night, but business increased.

ROCKLAND. OPERA HOUSE (L. Drayton Fates, manager): Anderson Theatre co. 22-27.

MICHIGAN.

GRAND RAPIDS. POWERS (O. Stair, manager): John E. Kellerd, with one of the finest cos. seen here for a long time, presented The Cipher Code 13 before an audience not large but decidedly enthusiastic. Mam'selle Awkins 20.——GRAND (O. Stair, manager): Down Mobile opened to large business 14. A realistic fire scene and plenty of scenery supplemented the efforts of a very fair co., including Charles T. Specll, Minnie Hedman, and Robert Leeland. Cowslip Farm 18-20.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Cipher Code 12 pleased a fair audience; very strong cast, including John E. Kellerd, J. M. Colville, Frank Mordant, Caroline Keller, and Eleanor Barry; strong play. Cowslip Farm 17; light business; clever co. A Brass Monkey 23. Sporting Life 27. James Whitcomb Riley 29.

PORT HURON. CITY OPERA HOUSE (L. T. Bennett, manager): Imperial Stock co. 8-13; packed houses. Plays presented: Lost Paradise, Northern Lights, In the Heart of the Storm, Dr. Jekell and Mr. Hyde, The Victorian Cross, and Lost in New York. A Brass Monkey 15. Blue Jeans 18.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (F. P. Smith, manager): Wilbur Opera co. closed a successful week 15, having sung La Mascotte, The Two Vagabonds, The Bohemian Girl, The Grand Duchess, Rocneerdo, The Merry War, The Miller's Wife, and Fra Diavolo.

SPRINGVALE.—OPERA HOUSE (W. H. Seach, manager): Under the Dome 12; fair house. Mazie Brothers co. pleased a packed house 13. Jack's Jolly Jokers 15-17; poor performances. Manager Seach cancelled co. after first two nights. Down Mobile 29. Vogel and Deming's Minstrels 23.

SAGINAW. ACADEMY OF MUSIC (J. H. Davidson, manager): John E. Kellard, in The Cipher Code to secure a decided hit. He was well supported by J. M. Colville and Caroline Keller. A Brass Monkey 12 pleased a fair audience. Hummel-n's Imperial Stock co. 15-20.

MARQUETTE. OPERA HOUSE (E. S. Eley, manager): Above dark. A Trip to Chinatown 15. At the White House Tavern 22. Tennessee's Pardner 29-6.——ITEM: Elgin Chase, of My Friend from India, is ill in the St. Luke's Hospital here, with Typhoid Fever.

LANSING. BAKER'S OPERA HOUSE (Fred J. Williams, manager): Under the Dome had a fair house 15. A Brass Monkey, with Mazie Trumble to good business 17, pleasing every one. Cowslip Farm 22. Blue Jeans 24.

MUSKEGON. OPERA HOUSE (Swan and McGrath, managers): McCarthy's Mishaps played good business 11. Gaskell Stock co. opened for a week to S. R. O. in Knobs of Tennessee. The Wages of Sin, The Fatal Card 16. Gaskell Stock co. 17-20. Cowslip Farm 22.

BOYNE CITY. BLACKWELL MEMORIAL THEATRE (W. T. Leslie, manager): Rounders Stock co. 15 opened to S. R. O. to good performances. Plays: The Mystery of Gregamere, Wicked London, Grit, and The Iron Will. Blue Jeans 20.

WILLIAMSTON. STERNBERG'S GRAND OPERA HOUSE (James Sternberg, manager): Mc-Carthy's Mishaps 15. Opened the good house of drawing.——CITY OPERA HOUSE (John Wilson, manager): Dark.

JACKSON. STEINAU (M. J. Porter, manager): For The Stock co. 8-13 to large houses. Repertoire: The Mystery of Gregamere, Wicked London, Grit, and Will of Iron. A Brass Monkey 18. Vogel and Deming's Minstrels 20.

ALLEGAN. THEATRE (John D. Cudlip, manager): Hyde's Minstrels 15 usual business; performance fair. A Trip to Chinatown 18. Imperial Stock co. 22-27. At the White House Tavern 29. Tennessee's Pardner Nov. 1.

BAY CITY. WOODS'S OPERA HOUSE (Fred P. Wright, manager): A Brass Monkey played a fair house 13. Hummel-n's Imperial Stock co. 15-20.

PORTAGE HARBOR. CITY OPERA HOUSE (Hall and Mayo, managers): Keith and Lewis's Minstrels to fair house; programme very good. Nashville students 22.

ADRIAN. NEW CROSWELL OPERA HOUSE (C. D. Hodges, manager): Stock Aug. 15; large business; performance satisfactory. Miss Hodges 22.

ALBION. SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Peck's Bad Boy 15; small house; poor performance. Down Mobile 19. Blue Jeans 22. A Boy on the Bank Nov. 1.

ITHACA. STONE'S OPERA HOUSE (H. A. Stone, manager): A Brass Monkey to pleased a good house. Blue Jeans 24.

HILLSDALE. ANDREWS'S OPERA HOUSE (F. H. Frensdorf, manager): Cummings and Alexander's U. T. C. 23. Cowslip Farm 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Under the Dome 17. A Brass Monkey 19.

SAGINAW. GRAND (Edward Johnson, manager): McCarthy's Mishaps 13, 14; good performances, S. R. O.

ST. JOHNS. ALLISON'S OPERA HOUSE (R. G. Allison, manager): Peck's Bad Boy 25.

MINNESOTA.

BROOKSTON. GRAND OPERA HOUSE (Kirsch Brothers, managers): The Last Mail 9; good house pleased. Ole Olson 12; large house pleased. My Friend from India 20. A Trip to Chinatown 25. Human Hearts 30. Walker Whiteside Nov. 5.

WASECA. WARD'S OPERA HOUSE (E. W. Ward, manager): Alone in Greater New York 12 cancelled. Andrews Opera co. 16; good business and co. Fifty-first Iowa Band 30.

WINONA. OPERA HOUSE (O. F. Burlingame, manager): Haverley's Minstrels 10; good business; strong co. George Wilson and Dan Allman bore off the honors. A Day and a Night 16.

STILLWATER. GRAND OPERA HOUSE (E. W. Durant, manager): Haverley's Minstrels 8; crowded house; good performance. My Friend from India 10; fair business. Hans Hanson 20.

RED WING. GRAND OPERA HOUSE (J. C. Bosso, manager): My Friend from India 12; good house; audience well pleased. Old Jed Prouty 26. William Owen 30. Two Married Men Nov. 14.

WINONA. METROPOLITAN OPERA HOUSE (S. R. Nelson, manager): John Arthur in Cyrano de Bergerac 3; good house; performance fair. Robert B. Mantell 23. William Owen Nov. 3. Aunt Jerusha 15.

PERCE'S FALLS. LYCEUM THEATRE (W. R. Smith, manager): The Hottest Coon in Dixie 3; good house; satisfactory co. Ole Olson 8; large house, audience pleased. My Friend from India 17.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): My Friend from India to small but pleased audience 13.

FARIBAULT. OPERA HOUSE (C. E. White, manager): Andrews Opera co. 18. Robert B. Mantell 22.

ST. PETER. OPERA HOUSE (H. J. Ludeke, manager): The Belle of Honolulu 22. Hans Hanson 27.

WABERALEA. OPERA HOUSE (W. F. Gage, manager): Robert L. Mantell 24.

MISSISSIPPI.

CANTON. OPERA HOUSE (O. J. Herron, manager): A Pair of Tramps 8; large but disappointed audience.

WOOD CITY. NEW OPERA HOUSE (C. W. Crabb, manager): Al. G. Field's Minstrels 29. Arnold Stock co. 29-Nov. 3. Weidman's co. 19-24.

YAZOO CITY. CITIZENS' OPERA HOUSE (John Kerr, manager): Arnold Stock co. 22-27.——Al. G. Field's Minstrels Nov. 1.

TUPELO. OPERA HOUSE (John Tolpler, manager): A Trip to Tramtown Nov. 15.

MISSOURI.

ST. JOSEPH. TOOTLE THEATRE (C. T. Philley, manager): Tim Murphy presented A Bachelor's Romance to fair business and appreciative audience. Mr. Murphy's support was above Romance's way clever. ... Sherrod's Sylvia Somers, and ... Boucicault's Jessie Lem Hermann to ... to poor business. The specialty of the Five ... was very good. Hopkins' Transoceanics 18. A Runaway Girl 19. Ward and Vokes 20. Frank ... 21.——ACME THEATRE (C. T. Philley, manager): Wicked London packed house. The ... 10, fair business. Broadway Burlesquers ... to fair business. Lucerne Theatre Stock co. ... The Charity Ball to packed ... Excellent. The Bosom 21-27.

JOPLIN. CLIF THEATRE (Mrs. George B. ... lessee): W. E. Hollocomb, manager): The ... to fair business; audience enthusiastic. At ... Ridge 11, fair business; play interesting. Hol ... Rose in The Prince of the World 12, 13; good business; pleased audience. Hopkins' Transoceanics 14, 15; good business; fair performance. At the White House Tavern 19. Frederick Warde 18. In Old Kentucky 21. A Star Boarder 24. The Belle of New York 26. Scott's Minstrels 27. A Bell Boy 28.

SPRINGFIELD. BALDWIN THEATRE (Brooks and Hosford, managers): At Piney Ridge 8; small audience; performance average. The Christian 10; good business; audience pleased. Harry Corson Clarke in What Did Tompkins Do 11; good performance; good house pleased.

HANNIBAL. PARK THEATRE (J. E. P. ... Poole and Chase Vaudeville co. ... Jones P. Mackin ... business. The 25 ... Van Dyke and ...

MEXICO. THEATRE (... Clark, manager): ... Fair Week ... and I. The Stowaway ... Time, and ...

WEBB CITY. ... Park ... World 12 ... Stock co. ...

BUTLER. ... Dark.

SEDALIA. ... Dark.

KANSAS CITY. PARKS OPERA HOUSE (E. ... Schaefer's Own Vaudeville co. ... 15-20.

WASHINGTON. MAGNOLIA OPERA HOUSE ... Season will open Nov. 1 ...

LAFAYETTE. OPERA HOUSE (Lee B. Cather-

Thanks

Wherever sold the public has acknowledged The American Gentleman's Whiskey

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to be pure, old, mellow, and the finest type of the purest whiskey.

The Hunter raises his hat in recognition of such appreciation.

Sold at all First Class Cafés and by Jobbers.
WM. LANAHAN & SON, Baltimore, Md.

Business: Thomas Notary opens the Y. M. C. A. lecture course to Bartlett Stock co. 29-Nov. 3.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Averill, manager): The Ivy Leaf 29.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Hottest Coon in Dixie 8, 9; S. R. O. A Young Wife 10, 11; good business. The Brownies in Fairyland 12, 13; excellent houses. A Stranger in New York 14-17. The Fast Mail 18-20. A Hot Old Time 21-24. Neill co. 24-27. Haverly's Minstrels 28-30. A Trip to Chinatown Nov. 24.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): A Breezy Time 14-20 opened to S. R. O. Ole Olson 21-27. Black Crook, Jr., 28-Nov. 3.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): The Brownies in Fairyland 8, 9; good performances; good audiences. A Stranger in New York 11; excellent co.; big house. Neill co. 19, 20.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): The Hottest Coon in Dixie 10; small house; performance pleased the gallery. A Stranger in New York to good business 13. A Young Wife 14.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilmot, manager): The Brownies in Fairyland 10, 11; good houses and performances. A Stranger in New York to S. R. O. 12; audience pleased.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Alba Heywood co. 8; fine entertainment; fair house. The Hottest Coon in Dixie 11, 12 pleased good houses. A Stranger in New York 19.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): A Stranger in New York 9; large and appreciative audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Leon Herrmann 11; fair business. The Five Nosses found much favor. A Runaway Girl 20. Frank Daniels 22. The Belle of New York 29. A Midnight Bell Nov. 1. The Burgomaster 5.—THE FUNKE (Crawford and Zehrung, managers): Chase Lister co. 8-13 to moderate house; caused by the street fair week and political demonstrations. La Belle Marie, The Smugglers, Mother and Son, Mystic Mountain, Young Mrs. Winthrop, Matrimonial Troubles, and Trouble in the Kitchen were presented. A Star Boarder 15, 16 opened to crowded house. Not much of a farce, but uncommonly clever vaudeville. Two Merry Tramps 17, 18. At Piney Ridge 19, 20. McFadden's Flats 22, 23. Martin's U. T. C. 25, 27. Grace Hayward co. 29-Nov. 3.—ITEMS: The Metropolitan opera co. will be heard Dec. 12, matinee and night, in Faust and Lohengrin. "Nebraska State Journal" has arranged for a course of ten entertainments at the Auditorium for $1. Includes Katherine Fisk, Boston Ladies' Symphony Orchestra, and The Hungarian Gypsy Band.

PLATTSMOUTH.—WHITE'S OPERA HOUSE (W. J. White, manager): Irving French co. 8-10 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; good business. Maloney's Wedding 22.—ITEM: The new Parmele Theatre, C. C. and T. E. Parmele, proprietors and managers, will open during week of 29, with Clay Clement in The New Dominion.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Irving French co. 11-13 presented A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; large and pleased audiences. At Piney Ridge 18. The Night Before Christmas 23. U. T. C. 25.—ITEM: Irving French closed his season here and has left for the East to begin rehearsals for his new play, A Jolly Affair.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Black Crook, Jr., 10; fair business. Leon Herrmann 12; small business. Finnigan's Ball 15; fair business and performance. McFadden's Row of Flats 18. A Day and a Night 22. A Midnight Bell 30.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Two Merry Tramps 13; good business and performance. Black Crook, Jr., 11 canceled. At the White Horse Tavern 3. Quo Vadis 6.

CENTRAL CITY.—GRAND OPERA HOUSE (Jack Ramage, manager): Two Merry Tramps to good business 12; performance disappointing. Finnigan's Ball 16.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Leon Herrmann 13; good house; audience pleased. McFadden's Row of Flats 16.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Della Pringle Co., 9-11 in Among the Pines, The Fatal Card, The Struggle of Life, and A Race for Congress; performances and business good.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Fabio Romani 20. Little Trixie Nov. 1.—STEELE'S OPERA HOUSE (Bert Grotes, manager): Dark.

NORFOLK.—AUDITORIUM (George H. Spear, manager): Black Crook, Jr., 9; excellent co., but not well advertised; house fair. Quo Vadis 30.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Martin's U. T. C. 29. A Midnight Bell Nov. 2. Grace Hayward co. 5-10.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): A Star Boarder 17. Two Merry Tramps 23. Little Trixie 25.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Fabio Romani 15; good business; performance excellent. Benedict's Quo Vadis Nov. 1.

YORK.—AUDITORIUM (Joseph Brown, manager): Two Merry Tramps 16. Finnigan's Ball 17.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, manager): Brown's In Town 13; good business and performance. A Texas Steer 19.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): George W. Wilson co. finished a week of fair business 13. Naughty Anthony 17. The Village Postmaster 18, 19. The Rounders 20.—PARK THEATRE (Ormsby A. Court, manager): Anderson Theatre co. finished a week of fair business 13. The Social Maids 18-20. The Katzenjammer Kids 22-24. The Span of Life 25-27.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): The Village Postmaster 12; good performance; S. R. O. Anderson Theatre co. 15-20 opened to S. R. O.; good performance. Plays presented: The Black Flag, The World, The Little Detective, The Cannon Ball Express, and Ten Nights in a Bar Room. Brooke's Marine Band 25. Church Comedy co. 25-27. Nashville Students Nov. 9.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The Sawtelle Dramatic co. closed a four nights' engagement 13; good business. The Village Postmaster 15; large and enthusiastic audience. What Happened to Jones 20. Dunbe Sully 22.

KEENE.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Quo Vadis to good house 10; satisfactory performance. True's Special co. to poor business 15, 16; co. poor. A Hot Old Time 22. The County Fair 29. Alabama Troubadours Nov. 1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The County Fair to capacity 16. Herald Square Comedy co. 22-27.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): The Village Postmaster drew a packed house 16.

SOUTH SWANZEY.—OPERA HOUSE (Joseph J. Noyes, manager): Joshua Simpkins turned people away 12. Witney's Minstrels 19.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Village Postmaster 13; fair house. The Christian 20. Side Tracked Nov. 8.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): When We Were Twenty-One 12; house good; co. fair. Ten Nights in a Bar Room 13; house good; co. poor. Stetson's U. T. C. 15; S. R. O. A Rough Rider's Romance 16; poor house; performance fair. Eugenie Blair in A Lady of Quality 18; co. excellent; house fair. Human Hearts 20. Morrison's Faust 24. A Romance of Coon Hollow 25. The Great White Diamond 27. The Spooners 29-Nov. 3.—LYCEUM THEATRE (W. M. Drake, manager): International Operatic co. 15; large house; co. excellent. My Aunt's Nephew 25. Peck's Bad Boy 27. A Spring Chicken 29. The Commander ...

TRENTON.—TAYLOR OPERA HOUSE (A. B. Schoefs, manager): Madame Modjeska and a fine co. 12 to King John to a large audience. A Tin Soldier attracted a fair house 13; performance not of the old Boyd standard. Thomas E. Shea opened with The Minute Man 15 for the week. Other plays: The Vultures' Nature, Dr. Jekyll and Mr. Hyde, The Slaves of Gold, Within Carton, and The Bells; business excel... Human Hearts 22 Faust 25. Marion Manola ... Electric Spark 27. May Irwin 29. H... 30. James Kidder co. Nov. 2.

PATERSON.—LYCEUM THEATRE (Ben Leggett, manager): A Tin Soldier 15-17; fair business. ... A Young Wife 18-20; good business. ... good The Great White Diamond 22-24. When We Were Twenty-One 25-27.—OPERA HOUSE (Ed. J. Goetchius, manager): The Girl from Maxim's 12; good house. The Wooing of Mrs. Van Cott 16, 17, to fair houses; audiences pleased. A Milk White Flag 22. Edward Harrigan 23, 24.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Swift and Wylie's Minstrels failed to appear 13. George Wood's co. opened for a week 15 with Fogg's Ferry; good business. Other plays: Michael Strogoff, The Fatal Wedding, My Daughter's Husband, Check, Too Much Married, The Story of a Song, Allen's Serenaders 26, Hogan's Alley 30.

BRIDGETON.—MOORE'S OPERA HOUSE (William J. Moore, manager): Down on the Farm 13; good house; fair performance. The Gems 15-20 opened in The Curse of Pride to large business; strong co. Friend Fritz 22. Barry and Jewett co. 25-27. Human Hearts 29. Allen's Serenaders Nov. 8.

RED BANK.—OPERA HOUSE (C. E. Merian, manager): Ten Nights in a Bar Room 15; good business. Wills Brothers' co. 18-20 in In Atlantic City, Two Old Cronies, and Bosom Friends. A Milk White Flag 24. The Commander 30.

PLAINFIELD.—STILLMAN THEATRE (Mace Edwards, manager): Stetson's U. T. C. 13; large audiences; satisfactory performance. A Lucky Coon 16; fair business; good performance. Human Hearts 18; large audience pleased.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Stetson's U. T. C. co. to a big house 16.—COLUMBUS THEATRE (John T. Platt, manager): Mildred and Roudere entertained a light house 18. Edward Harrigan 27.

HOBOKEN.—LYRIC THEATRE (H. P. Soullier, manager): Human Hearts had a successful engagement 15-17; co. good; scenery excellent; audiences large. A Ride for Life 19, 20.

BOONTON.—HARRIS' LYCEUM (Harris Brothers, managers): Gayest Manhattan 18; good business and performance. Peck's Bad Boy 25. Edward Harrigan 26. Hogan's Alley 30.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Peck's Bad Boy 23.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Davis' U. T. C. pleased fair audience 13. Leon Herrmann Nov. 2.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Devil's Auction to full house 11; ballets very pretty. Representative German citizens filled the Van Curler 12 and heartily laughed over the entertainment given by Marie Von Wegern. The star was very clever. There is something about her that at times reminds one of Jolly May Irwin. Anna Held in Papa's Wife to capacity 13. The pretty girls, handsome gowns and stage settings pleased. The play has little merit. Charles A. Bigelow was very funny. The Three Musketeers 17. Owing to political parade only fair audience was present. The Girl from Maxim's 20. A Lady of Quality 22. Where is Cobb 23. Lost in the Desert 26, 27. The Rounders 29. The Heart of Maryland 30. The Katzenjammer Kids Nov. 2 3. Other People's Money 6. Human Hearts 7. Williams and Walker 10.

TROY.—GRISWOLD OPERA HOUSE (S. H. Hickey, manager; H. R. Hayden, resident manager): Anna Held in Papa's Wife 12; big house. Bonstel Frohman's Stock co. 13 in The Maneuvers of Jane and Wheels Within Wheels. Morrison's Faust 16, 17, with George S. Trimble as Mephisto and Genevieve Kaup as Marguerite, drew full houses. When We Were Twenty-one (return) 18; full house. Lost in the Desert 19, 20. Caleb West 22.—RAND'S OPERA HOUSE (Martin and Mulligan, managers): Snow and Heron co. 11-13 in The Land of the Living, Sapho, The Two Orphans, and We-Uns of Tennessee to full houses. This co. expects to play a Summer engagement at this house next year. The Princess Chic 16; fair but delighted audience. Marguerita Sylva as the Princess Chic filled the part to perfection, while Winfield Blake, W. A. Lawrence, Frederick Knights, Joseph C. Miron, Nell McNeil, Mathilde Preville, and Agnes Paul were satisfactory.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Julia Marlowe in Barbara Frietchie 11; excellent performance; big house. Way Down East drew fairly 12, 13. N. C. Goodwin and Maxine Elliott in When We Were Twenty-One 15 to large house; performance admirable. German Opera co. pleased fair sized audience 16. Modjeska drew well in King John and Macbeth 17; good performances. Empire Stock co. 19. The Princess Chic 20. James K. Hackett 23, 24. Minnie Seligman 26, 27.—BASTABLE THEATRE (S. S. Shubert, manager): Morrison's Faust to good business 11-13; performance good. Devil's Auction was well attended by pleased houses 15-17. A Ward of France 18-20. Reaping the Whirlwind 22-24. A Man from the West 25-27.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Rennockburg, resident manager): Marie Von Wegern and a small but well balanced co. pleased fair sized audiences, the majority of whom were German, 10, 11. The Maneuvers of Jane 12. William and Fred Courtenay, Albert Howson, Alison Skipworth, and Eva Vincent, who were with the Bond co. at Proctor's last Summer, were warmly received. William Morris returned 15, 16 in When We Were Twenty-one and did a fair business. Lord and Lady Algy 20.—HARMANUS BLEECKER HALL (H. E. Jacobs, manager): A Young Wife 11-13 to good business. Nashville Students 15-17 to good business. The olio included Campbell Brothers, Bobby Kemp, Edward Winn, Frank Kirk, Marsh Craig, and Julius Glenn. Faust 18-20. Lost in the Desert 22-24. Reaping the Whirlwind 25-27.

HUDSON.—OPERA HOUSE: A Young Wife 17, under the local management of Lisk and Deeley, made its second appearance before a large audience, which was delighted with the interesting plot and the excellent work of the entire co. Selma Herman did some strong acting in the title-role, and Charles B. Craig was clever in the comedy part. Morrison's Faust 22. Si Stebbins 27. The Honest Blacksmith 31. Two Old Cronies Nov. 5. Hi Henry's Minstrels 7.—ITEM: The first professional theatrical co. to play in Hendrick Hudson Theatre will be Other People's Money, which has been booked by Lisk and Deeley for Nov. 8. The new hall is a pretty little theatre, seating nearly 900, and fitted for any performance that can be produced on a small stage.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): A Ward of France 15-17; good houses. The co. deserves praise for its intelligent interpretation. Devil's Auction pleased large audiences 18-20. A Man from the West 22-24.—LYCEUM THEATRE (A. E. Wolff, manager): Way Down East to large and well pleased audiences 15-20. Louis James and Kathryn Kidder 22, 23. Caleb West 24. James K. Hackett 25-27.—EMPIRE THEATRE (H. C. Jacobs, manager): Where is Cobb to fair houses 15-20. Indian Maidens 22-26.

SCHENECTADY.—SHATTUCK OPERA HOUSE (M. Reis, lessee; C. W. Herbert, manager): Marks Brothers' co. closed a week 13, having presented last half of week Paradise Regained, The Harvest of Sin, For His Sake, and A Soldier's Sweetheart; co. excellent. May A. Bell scored a hit. The Girl from Maxim's 23.—ITEM: William Osonski, formerly the leader of the Shattuck orchestra, has returned from Berlin, Germany, after taking a three years' special course in music. He will locate at Bradford, Pa., as an instructor.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Howe's Pictures to capacity 12; audience pleased. Marie Von Wegern presented Tante Bemmchen in America to a fair house 13; performance good. A Young Wife packed the theatre 15, and was favorably received. The Three Musketeers 19. Rip Van Winkle 20. The Heart of Chicago 26. The Rounders 30. The Wooing of Mrs. Van Cott 29. Stetson's U. T. C. 31. The Heart of Maryland Nov. 1. Rae and Ternbey co. 5-10.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut, manager): Under the Red Robe 11. Lost in the Desert 16; good house and performance. The Princess Chic 17, with Marguerita Sylva in the leading role, pleased a large sized audience. The Three Musketeers 18. The Girl from Maxim's 19. Thomas Jefferson 22.—KASSON OPERA HOUSE (A. L. Covell, manager): Devil's Auction 12; performance excellent; large audience. When We Were Twenty-one 19. Rae and Feuberg co. 22-27.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): A Ward of France 12, 13; good business; performances excellent. Madame Modjeska in King John 15 pleased a large audience. N. C. Goodwin and Maxine Elliot in When We Were Twenty-one to capacity 16. German-American Opera co. 17 did fair business. The Girl from Maxim's 18. Side Tracked 20. A Tin Soldier 22. Caleb West 23. Strauss' Orchestra 24. Minnie Seligman 25. Faust 26, 27.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A Young Wife 16; medium business; excellent performance. A fair sized audience saw Lost in the Desert 17; fair performance. International operatic co. 24.—ACADEMY OF MUSIC (J. D. Carter, manager): Robinson De Vyne co. presenting The Postmaster, Faucheu, Down East, and East Lynne. 15-20; good performances; large business.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Chester De Vonde co. 8-10 and 12-15, presenting The Two Roses, The Devil's Advocate, Dr. Jekyll and Mr. Hyde, Twixt Sword and Axe, and The Thief to S. R. O. The Little Minister 11. Marsden Payton co. 12-17, very large business. Plays presented: Pegeen Mallee, The Inside Track, Just Before Dawn, and The Minister's Son. Vance Comedy co. 18-20.

SARATOGA SPRINGS.—THEATRE SARATOGA (Shubert Sisters, managers): Harry Glazier and an excellent co. in The Three Musketeers to large audience. The Wooing of Mrs. Van Cott 15-18, audience large and amused. Si Stebbins 20-

Eugenia Blair 25, Hillman co. 29-Nov. 3. The Honest Blacksmith 5. Stetson's U. T. C. 6.—BROADWAY THEATRE (George L. Collins, manager): Dark.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Next Door pleased good house 11. Frye Stock co. opened for a week 15. Plays presented: Lady Lil, A Son of Bohemia, The Crucifix, An Innocent Sinner, The Blue and the Gray, and Life in Greater New York. Way Down East 22.—ITEM: John and Harry Dillon are spending a few days with their parents here.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Under the Red Robe 10, Hello, Bill 13; good and pleased houses. Morrison's Faust 15; S. R. O.; delighted audience. When We Were Twenty-one 17; good business; performance excellent.—LARKIN HALL: Burr Oaks (local) 16; good business; creditable performance.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Devil's Auction 9 pleased large business. Nashville Students 13; good audience. The Three Musketeers 15; light house; political meeting in opposition. Minnie Seligman 22. Human Hearts 31.—OPERA HOUSE (F. E. Pruyn, manager): Lorraine Hollis co. 22-27.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Daniel R. Ryan co. 15 and 17-20 in The Galley Slave, The Three Musketeers, O'Brien the Contractor, A Midnight Marriage, The Crucifix, A Fatal Wedding, Ingomar, A Celebrated Case, and My Sweetheart; good business. Royer Brothers in Next Door 16; fair house. Marks Brothers' co. 22-27.—TIVOLI THEATRE (Eugene Bryant, manager): Dark.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): The Heart of Chicago 11; full house. Side Tracked 13; good business, pleased audience. Lost in the Desert 15; big business; satisfied house. Isham's Octoroons 16; fair business; audience pleased. The American Girl 23. The Irish Pawnbrokers 24.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Brothers Royer in Next Door attracted a fair house and pleased 12. Madame Modjeska in King John was enthusiastically received by a large audience 13. Bennett and Moulton co. opened for a week 15 to a large and pleased house. Devil's Auction 22.

OSWEGO.—RICHARDSON THEATRE (J. L. Hasbacher, manager): A Ward of France 11 drew well and pleased. Black Patti's Troubadours 12 pleased a good house. Uncle Josh Spruceby 16 struck a bad rain storm and had a good upper house only. The Heart of Chicago 18. Way Down East 23. A Tin Soldier 24. James Kidder co. 25.

OGDENSBURG.—NEW THEATRE (F. W. Lloyd, manager): Bennett and Moulton co. closed a week of good business 13. Plays presented: Darkest Russia, The Captain's Mate, The Pay Train, Wicked London, The Little Pauper, Muggs Landing, and All for Gold. Hello, Bill 16 canceled. The Wooing of Mrs. Van Cott 19. Morrison's Faust 24.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Schiller Stock co. closed a successful week 13. Plays presented last part of week: The Red, White and Blue, The Mysterious Mr. Jones, Sapho, and Carmen. The Girl from Maxim's 16. A Lady of Quality 19. Faust 21. Stetson's U. T. C. 27. Williams and Walker 29. Wills Brothers' co. 30, 31.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Black Patti's Troubadours 13; crowded house. Aubrey Stock co. opened for two weeks 15 to S. R. O. Repertoire: The Land of the Living, Faust, We-Uns of Tennessee, Sapho, The Red, White and Blue, and Lost in New York.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): What Happened to Jones 8; good performance; fair house. Other People's Money 10 good attraction; good business. Isham's Octoroons 15; good performance; large house. Side Tracked to good business 18. The American Girl 24.

MEDINA.—KENT'S OPERA HOUSE (Cooper and Hood, managers): Other People's Money to big house 9; performance excellent. Side Tracked to good house 16; fair performance. The American Girl 24. A Lucky Coon Nov. 2. Vaudeville 6. Thomas Jefferson 9.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Limited Mail 13; good houses. Madame Modjeska presented Macbeth to a crowded house 16. The Heart of Chicago to a good house 17. The Princess Chic 19. Uncle Josh Spruceby 20. A Tin Soldier 23.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Uncle Josh Spruceby 12; good performance; fair business. Hodgkins and Leith scored. The Heart of Chicago 19. The Wooing of Mrs. Van Cott 27.—ITEM: Muriel Brandt, formerly with J. E. Toole, was in town 12.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Marks Brothers' co. 15-20 opened to capacity in Alone in London, followed by The Duke's Daughter and Paradise Regained; co. good. Why Smith Left Home 24. Allen's Singers 30. Thomas Jefferson Nov. 1.

CAZENOVIA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Uncle Josh Spruceby to full house 13; fair performance. The Heart of Chicago 20. Rip Van Winkle 26. Duffy's Jubilee Nov. 1. The Irish Pawnbrokers 9.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): When We Were Twenty-one 13. The Girl from Maxim's 17. Lost in the Desert 18. A Lady of Quality 20. Elroy Stock co. 22-27.

ALBION.—GRAND OPERA HOUSE (Hinchey and Vary, managers): The Heart of Chicago 13; S. R. O.; audience pleased. Side Tracked 17; good business and performance. The American Girl 26. Thomas Jefferson Nov. 9.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): James-Kidder co. in A Midsummer Night's Dream 17; pleased; S. R. O. Morrison's Faust 23. Walter E. Perkins 27. Thomas Jefferson 30. A Young Wife Nov. 3. Marie Dressler 8.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Little Minister 10. Other People's Money 11; fair house and performance. Marie von Wegern 29. Murray and Mack 27. Queen of the Orient 30. Black Patti's Troubadours Nov. 2.

HORNELL.—MUSIC HALL (William J. Bright, manager): Rip Van Winkle 17; house packed. Thomas Jefferson portrayed Rip well, and the co. was, on the whole, capable. Edward Harrigan 29. Wills Brothers co. 25-28.

DOBBS F.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Klark Scoville co. in All a Mistake, A Country Kid, and The Wyoming Trail first part of week 15-20; fair performances and pleasing specialties; S. R. O.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Heart of Chicago 15; good business. The Wooing of Mrs. Van Cott 22. The Man from Mexico 25. Uncle Josh Spruceby 27.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Hello, Bill 11; fair business; a good comedy well played. A Romance of Coon Hollow 25.

PENN YAN.—YATES' LYCEUM (H. E. Bell, manager): Where is Cobb 12; good performance; fair business. The Man from Mexico 24. Uncle Josh Spruceby 28.

THOUSAND ISLAND PARK.—UNION OPERA HOUSE (P. W. Barry, manager): Old Si Stebbins 16; good house; fair performance. The Hillman co. 22-27. A Pair of Black Eyes Nov. 3 canceled. Remember the Maine 8.

WATERLOO.—OPERA HOUSE (J. K. Murdock, manager): Royer Brothers in Next Door 15; crowded house. The Wooing of Mrs. Van Cott 20. Where is Cobb 27.

PERRY.—AUDITORIUM (H. A. Cole, manager): Gypsy Hungarian Orchestra 16; small house; good concert. The Gamekeeper 27. The Man from Mexico 30.

CORNING.—LAWLER'S OPERA HOUSE (Mason and Becker, managers): Old Si Stebbins 12 was the new management's opening attraction, and pleased an S. R. O. house.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Isham's Octoroons 18; good performance; good business.—ITEM: The O'Houligan's Masquerade co. is stranded here.

PLATTSBURG.—THEATRE (M. H. Farrell, manager): A Hot Old Time 10; fair house and performance. Brooke's Chicago Marine Band to small audience 14. The Village Postmaster 20.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Madame Modjeska in Macbeth 18; excellent performance; large house. Thomas Jefferson 25. The Village Postmaster 29.

PEEKSKILL-ON-HUDSON.—ACADEMY OF MUSIC (George Peattie, manager): Thomas Jefferson in Rip Van Winkle 18. International Operatic co. 22. Other People's Money Nov. 3.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Uncle Josh Spruceby 18 pleased a good sized audience. The Wooing of Mrs. Van Cott 25.

BATTLE CREEK.—OPERA HOUSE (Clark and Robinson, managers): A Romance of Coon Hollow 24. My Aunt's Nephew 26.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Brooke's Chicago Marine Band to pleased full house. The Village Postmaster 25.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kaufel, manager): A Romance of Coon Hollow 22. International Operatic co. 23. Hogan's Alley 27.

NORWICH.—CLARK OPERA HOUSE (J. E. Bassett, manager): Morrison's Faust 25. The Wooing of Mrs. Van Cott Nov. 3.

PHILADELPHIA.—GRAND OPERA HOUSE (Starr and Feltis, managers): A Ball Boy 22 canceled Stetson's U. T. C. ... Gettysburg Nov. 1.

OSWEGO.—CITIZENS' OPERA HOUSE (Harry ... Manager): ... Nov. 2.

WILLIAMSPORT.—BALDWIN THEATRE (J. A. Rathbone, manager): The Man from Mexico 21. Mathews Brothers' co. 28-Nov. 3.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (Meadoe Brothers, managers): Charles B. Hanford in Private John Allen 12; good house; excellent co. Palmer Stock co. 22-24. A Trip to Tramptown 27. Columbia Opera co. 28. Town Topics Nov. 1. In Greater New York 3. A Pair of Tramps 9.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Robert Downing in Richard the Lion Hearted 12; fair house; support not as good as usual, although Alberta Converse was clever.

NEW BERNE.—MASONIC OPERA HOUSE (J. C. Green, manager): Robert Downing in Richard the Lion Hearted to a large and enthusiastic audience 11. In Greater New York 30.

GOLDSBORO.—MESSENGER OPERA HOUSE (R. C. Rivers, manager): Robert Downing in Richard the Lion Hearted 10; performance good; crowded house.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Private John Allen 15; good house; audience pleased.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Private John Allen 13; good business; performance excellent.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Grau Opera co. in El Capitan to good business 9; delighted audience. The Fast Mail 11; fair house; poor performance. Ole Olson 13; good business; good co. The Grau Opera co. (return) 16. Haverly's Minstrels 17. My Friend from India 22. A Trip to Chinatown 26. Human Hearts 31. At the White Horse Tavern Nov. 2. Walter Whiteside 6. Eddie Foy 8. Tennessee's Pardner 10. Shenandoah 13.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Jules Grau Opera co. presented El Capitan to large and appreciative house 9. Joseph W. Smith and Kate Michelena responded to repeated encores. Ole Olson 11; packed gallery, but light lower house; satisfactory performance. Grau Opera co. (return) 15 in The Isle of Champagne, that was well received; good business. Haverly's Minstrels 18. A Trip to Chinatown 24. Human Hearts 29. Walker Whiteside 31.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): The Fast Mail 11; large audience. My Friend from India 16. Human Hearts 23. Walker Whiteside 29.

CRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Ole Olson 10; light house.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Mary Manning in Janice Meredith to capacity 15, 16. Jefferson De Angelis in A Royal Rogue to good house 17; Jessie Mackaye captured a large share of the honors.—LYCEUM THEATRE (Frank Burt, manager): For Her Sake, a good melodrama, to fair houses 11-13. Miss Miss, with Nellie McHenry in the name part, supported by a good co., to paying business 14-17.—BURT'S THEATRE (Frank Burt, manager): Cowslip Farm to fair business 11-13; Edward Warren and Jane Boggs carried the play. Pussy and St. John made A Run on the Bank go from start to finish 14-17; they are well supported by Patti Rosa; business good.
C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Jefferson De Angelis in A Royal Rogue to excellent business 15; the star was excruciatingly funny in the role, and was ably supported by competent principals and chorus; Jessie Mackaye, pretty and clever, scored an emphatic hit.—PARK THEATRE (Harry E. Feicht, manager): The Bowery After Dark to S. R. O. 11-13. For Her Sake 15-17; S. R. O.; pleasing interpretation.—ITEM: Milton Gaucheé is at home for a short stay.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Considering political opposition, The Convict's Daughter had a very fair house 16. The play was pleasing. The principal roles, in the hands of Frank Russell, George Walters, Priestly Morrison, Ada Zell, Nellie Fluede, and Mrs. George Walters, were very satisfactory. Miss Fluede had several recalls on her singing. The Fat Men's Club 19. Uncle Rez 25.
WILLIAM H. McGOWN.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Metropolitan Stars 10. Kipsy, juggler was good; rest of co. poor; small house. Diamond Brothers' Minstrels 11; well filled house; co. good. The Royal Box 12; full house; co. excellent. Stetson's U. T. C. 13 failed to draw well; co. medium. Rentfrow's Pathfinders 15-20, presenting The Lightning Express, The Devil's Gold Mine, East Lynne, The Three Musketeers, A Man of the People, Below Zero, Cinderella, and Monte Cristo; co. medium; fair houses. German Opera co. 23. What Happened to Jones 24. A Bachelor's Romance 25. Wilbur Opera co. 29-Nov. 3.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Miss Hobbs 10; Stetson's U. T. C. to full house 11. Gay Masqueraders 13; excellent performance; full house. Chester De Vonde Stock co. 15-20 opened in The Ten-Ton Door and broke the house record for attendance with 1,473 admissions; The Ranch Hero 16 to S. R. O. Other plays: Dr. Jekyll and Mr. Hyde, Twixt Sword and Axe, The Devil's Advocate, and The Thief. Diamond Brothers' Minstrels 22. Lecture Course 23. A Hole in the Ground 24. Davy Crockett 25. Midnight in Chinatown 26. Al. W. Martin's U. T. C. 27.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): The Watch on the Rhine 10; drew well and pleased. What Happened to Jones 12; business fair. Morrison's Faust 13; filled the house. Mrs. B. O'Shaughnessy, with Tony Sullivan instead of George W. Monroe in the name part, pleased a large audience 16. Martin's U. T. C. 18. The Little Minister 20. Modjeska 27. A Hole in the Ground 30.—MEMORIAL HALL (T. F. Spangler, manager): Keystone Dramatic co. 15-20.—ITEM: Carrie Gebest, daughter of C. E. Gebest, orchestra leader at the Schultz, has an important role with the Tony Sullivan co., and fills it well.

SPRINGFIELD.—GRAND OPERA HOUSE (C. B. Foltz, manager): The Convict's Daughter 15 entertained a large audience. Ernest Gamble Concert co. to good business 16. Burke and Chase Vaudeville co. 18. Miss Hobbs 19. Because She Loved Him So 22. A Ragtime Reception 23. Tim Murphy 24.—BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Metropolitan Stars 17; good specialties; fair patronage.—ITEMS: Ada Zell has replaced Mary Horn in the cast of The Convict's Daughter.

MARION.—OPERA HOUSE (George F. Dorman, manager): Side Tracked 25. A Hole in the Ground 27. Manhattan Opera co. 29-31.—CRAVEN'S OPERA HOUSE (J. C. Craven, manager): The Gamekeeper pleased a well filled house 11. Chicago Stock co. opened for a week 15 to good business, presenting The Australian, The Fatal Card, and Quo Vadis; audiences satisfied. The Brubbs, hypnotists, 22-29.

WASHINGTON.—MEMORIAL OPERA HOUSE (F. R. Endley, manager): Little Irene Myers co. pleased a week of big business 8, having presented Little Lord Fauntleroy, The Two Orphans, The Ensign, Ten Nights in a Bar Room, The Maid of the Mill, The Stowaway, and The White Rat; Little Irene is a cl

RECOLLECTIONS OF ROSE EYTINGE.

With Dan Bryant in Arrah-na-pogue—An Old Friendship—A Quaint Box Party.

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My next essay at starring was not much more pleasant or profitable than was my Rochester experience, but as it led to my forming a friendship with a singularly interesting and delightful woman, I always think of it with gratitude.

At the time of which I write there was a small theatre on Broadway, on the site of that quaint, rugged, gray stone building now known as "Ye Olde London Streete."

It was at that time under the management of two capable old actors, Mark Smith and Lewis Baker, the fathers of the two actors of the same names, respectively, of to-day.

These gentlemen had arranged a production of Scott's The Heart of Mid-Lothian, and they engaged me to play Jeannie Deans.

Just previous to the opening I had an offer to go to Toronto to star for a week. I went, taking with me Scott's novel and my part of Jeannie.

I found the theatre at Toronto comparatively in as complete a state of demoralization as the Rochester company, and, I suspect, from the same cause.

But the members of the company were good enough to be present for rehearsals, and all the discomforts of the theatre were more than compensated for by the cozy comfort I found at the "Queen's Hotel," a hostelry then conducted by Captain Dick, an old, retired lake captain.

The weather was bitterly cold, and the theatre was like an ice-house. After all these years, as my memory carries me back to the horror of that dimly-lighted, freezingly cold, long, narrow den, which was miscalled a dressing-room, to which I was shown, the old, cold misery of that moment returns upon me.

In addition to my other discomforts I was attacked by a violent siege of neuralgia.

I got through a performance, of what I do not remember, and by the time I returned to my hotel I was almost mad with pain. Thinking to distract my thoughts, I drew a table beside my bed, took from the chimney-piece a pair of old-fashioned candle-sticks, lighted the candles which they contained, and armed with my story and the part, I set in to study Jeannie.

The last thing I remember was feeling benumbed with the cold and suffering intense pain in my head.

The next sensations of which I was conscious were of subdued light, release from pain and a general and delightful sense of warmth and comfort. Then of hearing a low, soft voice saying, "Sit up now, dear, and take your tea."

I opened my eyes, and there, bending over me, was a woman, not old, not very young, with a lovely, lovable face, lighted by a pair of blue eyes, and with a mouth, large, mobile, expressive at once of a tender, generous nature, and yet made more interesting by lines of delicate humor; the whole surmounted by a crown of snow-white hair. My first confused thought was that I had been "translated," and if this was the "other world," I found my sensations and surroundings such an improvement on the state I last remembered that I was more than satisfied with the change.

"Ah!" said my pleasant looking visitor, "you are awake; now we will have some tea." And there was placed before me upon the table beside my bed a daintily served breakfast.

This somewhat disturbed the trend of my thoughts, for my ideas of "that bourne" had never included "atin' and dhrinkin'."

But the breakfast was too entirely satisfactory and my enjoyment of it too thorough. All thoughts of the spirit land fled; I knew that I was upon the earth, and I also felt assured that I was very pleasantly placed there at that particular moment.

It seemed that when the maid had knocked at my door some hours previously she received no response, and upon the door being opened I was found in a faint. I had a trick of indulging myself in that way in those days. Miss Dick, the lady upon whom I had opened my eyes, was summoned, and all the comfort and coziness of my surroundings I owed to her kind ministrations.

This lady was a member of the family of Captain Dick.

As we talked I discovered by the soft burr of her tongue and the musical intonations of her voice that she was Scotch, and the volume of Scott which she had found upon my table had been the open sesame to her heart.

When I explained to her the cause of its presence there and told her of my engagement to play Jeannie Deans upon my return to New York, she offered to teach me the accent.

This she did, and gave me, in addition, a real maud of the Stewart tartan, of which house the Argyles were followers. When I afterward played Jeannie, and when my costume and my accent were alike praised, I felt that I was, in a way, defrauding press and public of their plaudits, all of which belonged to Miss Dick. Good, pious, Presbyterian Miss Dick, who had never in her life seen the inside of a playhouse.

There was another occasion that comes back to me, when I played the public even a worse trick and defrauded it of its applause.

I was playing at Niblo's Garden, Arrah-na-Pogue to dear, good-natured Dan Bryant's Shaun-the-Post. I confess I do not remember the story of the piece, but Shaun is in prison and Arrah sings to him from a post of vantage nearby.

Now I had not a powerful voice, and I had a great objection to the—to me—new "business" of singin'. So, thus it was arranged, a young lady blessed with a sweet, clear, high soprano voice was secured and was placed on a low seat behind a "set rock," on which I sat. She sang and I made the motions.

It was a great success. Encore after encore did my plaintive ballad receive, and night after night did I feel inclined to drag this girl from her concealment and tell on myself.

Despite the strict Presbyterianism of my Toronto friend, Miss Dick, I led her, or rather she wandered, from the fold into the theatre.

She, accompanied by a niece, came to visit me. Needless to say that I knowing her strict religious principles and prejudices made no suggestion to them to visit any theatre, but was at great pains to provide them with entertainments more adapted to their habits of life. I sent them to concerts, lectures, missionary meetings and such innocuous gatherings.

One evening as we were gathered around the table having tea, prior to my departure for my "shop," I was a good deal puzzled to observe the aunt and niece exchanging mysterious glances and secret nudges, and soon these were abandoned for equally puzzling speech.

"You tell her." "No, you ask her," etc., etc. At last their wish found clear expression. They wanted to go to the theatre. They wanted to see Lester Wallack and myself act.

I was only too pleased to comply with their request.

That evening I mentioned the incident to Mr. Wallack with all its attending details. He, with that genial courtesy that was one of his many graceful qualities, at once responded to the wish of my friends by placing his own box at their disposal.

They following evening they occupied it. When I say they occupied it, I think I ought to qualify that statement, for the reason that during the performance the greater portions of them were hanging over the railing of the box.

And so great was their delighted absorption of the scene and their utter and complete forgetfulness of the audience that several times I feared they would precipitate themselves upon the stage.

And I think that Lester enjoyed their enthusiasm quite as much as they enjoyed his work. The piece was She Stoops to Conquer. Wallack was in great form and played Young Marlowe brilliantly. He played to them the whole evening in the most flagrant manner, and their admiration for him was something beautiful to see.

But their love, full and unbounded, was given to old George Holland, who, of course, played Tony Lumpkin.

Indeed it was a pleasant sight, one not easily to be forgotten, to see that silver-haired, elderly lady, dressed simply and severely in black, and her bonnie girl companion, so completely carried out of the commonplace of everyday life by that mimic picture. The culmination of their adventure occurred as we were leaving the theatre. Mr. Holland at the close of performances used to sit in a little nook at the stage-door and wait for his son "Ned," who came every night to take his father home. When, as we were leaving the theatre, I stopped for a moment's chat and good-night with him, Miss Dick asked me who it was I spoke to.

When I told her it was Tony Lumpkin, she impulsively turned back, put her arms around dear old Holland's neck and kissed him, saying, "God bless you, Tony."

The visit that night to the theatre marked an epoch in my friend's life. She was a woman possessing rare intelligence, great breadth of mind and independence of character.

She frankly acknowledged that she now felt convinced that by her life-long absence from the theatre she had made a great mistake and had deprived herself of much pleasure and intellectual growth, a mistake which for the rest of her life she would correct.

And she kept her word. ROSE EYTINGE.

JACOB GRAU'S TRINITY.

The leading importers of dramatic and musical celebrities in the middle of the last century came from the city of Brünn, Moravia, and consisted of Jacob Grau, uncle of the present grand opera impresario in this city; Max Maretzek, and Max and Maurice Strakosch.

Jacob Grau was noted for his courtly bearing, refined manners and shrewd diplomacy, as well as for having introduced Signora Adelaide Ristori, the great Italian tragedienne, to New York patrons of the French, now the Fourteenth Street, Theatre, in this city, in September, 1865.

Prior to this Mr. Grau was business-manager for a concert company which comprised Signora Balbina Steffanone, a celebrated prima donna; Paul Julien, called the "Prodigy Violinist;" Amalia Patti Strakosch, sister of Adelina and a favorite contralto, and her husband, Maurice Strakosch, a piano virtuoso, and later trainer and manager of the famous diva.

At that time the Pittsburg *Gazette*, a newspaper of much local influence, declined to publish advertisements of theatrical or musical entertainments, but Mr. Grau, who proposed to give a concert in the Smoky City, finding that the *Gazette* had rejected his advertisement, congratulated himself upon having cleverly persuaded one of the sub-editors to make a brief notice of the entertainment, despite the veto of the publisher, who was one of the pillars of the church.

When Mr. Grau read that notice in print his joyous anticipations were transformed into grief, realizing that he would have a peck of trouble with his exacting prima donna.

The item ran as follows: "Mr. Maurice Strakosch and wife, Paul Julien, and Signora Balbina Steffanoni will shortly appear here in a grand concert."

Mr. Grau hastened to the *Gazette* office, and suavely but sadly told the publisher that the paragraph referring to his proposed concert had damaged his prospects fully five hundred dollars.

The astonished publisher asked him how a forbidden free announcement could be injurious. To this Mr. Grau responded, "Our good book teaches us there is a Creator, a Saviour, and a Divine Spirit in the order in which they are named, but your esteemed paper, my dear sir, has reversed the order of my art trinity. Signor Steffanoni is my art creator, Paul Julien is my saviour, and Amalia Strakosch is my divine spirit, and I believe when I meet Signora Steffanoni she will most emphatically convince me that I have spoken the truth."

The publisher expressed his regret and requested Mr. Grau to write a correction for the next issue. Mr. Grau, with marked dignity, declined on the ground of the trinity being too sacred for him to meddle with, but placed four seats at the disposal of the editorial staff.

A column of complimentary notice the next day rewarded Mr. Jacob Grau's clever diplomacy. A. L. PARKS.

ENGAGEMENTS.

Alf Holt, for A Day and a Night.

Sherman Bradley, with Arthur Wyndham.

Collin Varrey and Bratton Kennedy, for Caught in the Web.

Alexander Clark, Fred Frear, William Herman West, and Gilbert Clayton, with Lulu Glaser for Sweet Anne Page.

Wm. Ferguson, Edward S. Abeles, Henry Bergman, Horace Lewis, Claude Brooke, John T. Denton, Margaret Fuller, Sandol Milliken, Kate Lester, Laura Clement, Annabelle Whitford, and Leonie Norbury, with Madlyn Arbuckle for The Sprightly Romance of Marsac.

Almus Pierce Pettier, with Effie Carlton.

Ida Pringle, with Eddie Foy for the lead in A Night in Town.

Wyl Kenneth Rhobart, for The Bowery After Dark.

Forrest Flood, Charles Clement Ross, Frank Leary, D. M. Gregory, Lewis Kelly, Harry Moore, Harry E. Walters, Dionne Mosher, Ethelyn Clemons, Maude Shepard, and Marie Trunx, for Leary and Hagen's A Man of Mystery.

Olive Grandison, with N. C. Goodwin and Maxine Elliott.

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BROOKLYN AMUSEMENTS.

SATURDAY, Oct. 20.

Save for one novelty in the Eastern District it has been a week of holdovers and material that, through repetition, had lost its freshness. Business, as remarked before, has run the extremes of the gamut, with more drifting to the small end than could be included if looking for a satisfactory average.

Woman and Wine filled its second booking in this borough at the Amphion, where next comes the virile and magnetic Otis Skinner in Prince Otto.

Hearts are Trumps at the Columbia, where a second week of that melodrama has preceded the coming annual engagement of Denman Thompson in The Old Homestead.

The Montauk retained William Gillette and Sherlock Holmes, which to-night is acted for the two hundred and forty-fourth time in the Greater New York. Francis Wilson brings The Monks of Malabar direct from the Knickerbocker on Monday.

James J. Jeffries demonstrated at the Gayety the possession of a mentality far superior to the average of those who have gained notoriety in the field of pugilism. That one whose previous environment had been so removed from anything that would fit him for a dramatic venture could, after less than a month's experience, acquit himself so creditably is unusual. Mr. Jeffries evidently is a bright, capable and indomitable student, giving excellent promise. While A Man from the West is not so weird a concoction as that which hampers Terry McGovern, it is not calculated to give additional fame to its author, who in its arrangement has made liberal drafts from both M'liss and The Great Ruby. Anna Wilks was a pretty, pert and efficient aid to the star, who had good support from Ross O'Neal, Horace Raulton, and Jay Williams, the latter making an individual hit as a "Yiddisher" cowboy. Of the remaining people, and some of the incidental music, the effect collectively was indisputably sad. Jeffries, whose stage appearance is pleasing, has a slight lisp, which gives a piquancy to the delivery of his lines, all of which are well spoken with full value and intelligent comprehension. He has been responsive to dramatic coaching, and moves about with grace and ease. Down stairs had no difficulty in indorsing the gallery verdict that "he is all right." Manager Bennett Wilson next offers Johnnie and Emma Ray in A Hot Old Time, with Siberia to follow.

The Bijou had the Two Little Vagrants, with Neva Harrison as Fan Fan, and a cast, in its entirety, approaching much nearer to the standard of its original production than during the past two or three seasons. Especial mention is due to Lottie Briscoe, Estelle Earle, and Del La Barre in the role of Le Renard. The too demonstrative, in fact, turbulent, gallery previously alluded to was again in evidence here, and for the comfort of all should be summarily squelched by Manager Lewis Parker, whose next booking is The King of the Opium Ring, with Man's Enemy underlined.

The usual large crowds assembled twice daily at The Payton have continued for the week, the first half of which was given over to East Lynne. Etta Reed's Lady Isabel and Madame Vine proving two of the best and most admired assumptions. The remainder of the time was filled out with The Plunger, which Manager E. M. Gotthold follows with Jim the Penman, after which A Gilded Fool is due on Nov. 5.

The Grand Opera House had A Hot Old Time, which, is a bonanza for Johnnie and Emma Ray, who are discerning enough not to rely on their own merits, capable as they are, but wisely surround themselves by clever specialists, who jointly combine in giving an entertainment that is clean, entertaining and "gingery" as its title. Manager Lewis Parker next presents Thomas Q. Seabrook and Irene Perry in The Rounders, with Le Voyage en Suisse later.

Hyde and Behman's features comprised Charles T. Ellis and wife in An Artist's Dilemma, the Elinore Sisters in The Dangerous Mrs. Delaney, also Filson and Errol, seen here for the first time in A House Divided, which served to introduce their son, H. S. Godfrey, in a part reminiscent of The Private Secretary. The young man gives promise of future success, as he made a favorable impression. The sketch will be seen at Koster and Bial's this week. The Rixfords contributed clever gymnastic "stunts," Cherriel gave trick bowing on the violin, Elizabeth Murray sang coon songs, followed by stories told in her inimitable style; John W. Ransone impersonated Richard Croker, Johnnie Carroll got his customary big reception, which his song renditions deserve, the curtain being rung down by Sam Lockhart's four elephants, whose tricks are unapproachable. Manager Henry W. Behman's next headliners are Bessie Bonehill, Wright Huntington, and Grapewin and Chance.

The first professional performance of the season at the Academy of Music will be the local debut of Edouard Strauss and his Vienna Orchestra on Monday night.

Goldin in his mystifying illusions was the leading favorite at the Novelty, another in esteem being Gertrude Haynes and The Choir Celestial, the sweet voice of her soloist, James Byrnes, coupled with his twenty coadjutors, scoring heavily. Charles Leonard Fletcher, Emma Carus, James Richmond Glenroy, the Randalls, Satsoma, the Mimic Four, with Pierce and Egbert, were others that all contributed successfully to an enjoyable olio.

The Star had Weber's Dainty Duchess, which opens with The Queen of Bohemia, that, save for a few exceptions, proves a mal-treatment of last year's Whirligig as done at Weber and Fields'. The second part, sufficiently good to atone for the shortcomings of that preceding, displayed Ruby Marlon to excellent advantage in cornet solos, Monroe and Mack in their well liked "Just Two Darkies," Maud and Edyth Harvey, whose fetching presence, cute little ways, snappy singing and nimble steps secured a triple-plated hit, Barnell and Morris as The Hebrew and the Musician found liberal favor, as did Nellie Lawrence, Russell and Tillyne, also Kessler and Gilwell, whose respective turns were all acceptable, the whole coming to a conclusion with Ned Monroe's "Pickings from Puck." Manager William L. Bissell next offers Reilly and Wood's Big Show.

The Lyceum hauls down The Black Flag to offer The Wages of Sin.

Manager Percy Williams offered at his Music Hall Jolly and James Russell, Hilda Thomas and Lou Hall, Fields and Ward, Joe Goetz, Huffman and Maurice, Weston, Greeves and Stants, with several of lesser prominence, being principally the programme of the Novelty's preceding week.

At Reeves' Criterion Manager Thomas Van Osten takes on Rush's European Sensation in lieu of Miss New York, Jr., the Empire dismisses Vanity Fair to have Weber's Dainty Duchess, and the Unique gets rid of the Dainty Paree Burlesquers to permit entrance for the Tuxedo Club.

Sousa and his band are heard in concert at the Montauk on Sunday, Oct. 21.—The disregard for facts in some theatrical announcements is evidenced in the printed matter sent out by the Casino management respecting the Grand Opera House production of The Rounders, the billing and ads. of which state it to be "direct from 202 nights at the Casino," which is only an exaggeration of forty-five per cent. The Rounders was first acted eighty-two nights there, from July 12 to Oct. 14, 1899, and revived the past Summer for thirty nights, from June 25 until July 28. With the fifteen matinees of the first term, added to the five played during its second, the total foots up but 132, making a bogus record of seventy never played at [illegible]. Victor Herbert's Symphony Orchestra gives their [illegible] for the season at the Academy of Music on Friday, Nov. 9. No day concerts [illegible] here this Winter, as Conductor [illegible] runs the time heretofore [illegible] in Philadelphia.

John W. [illegible] pleasantly remembered [illegible] agacity and [illegible] was for years the [illegible] Knowles at both the [illegible] Theatres, is now [illegible] by Manager Oscar Hammerstein [illegible] in front of the house, at the re[illegible] Theatre Republique, on Forty Second [illegible].

JUSTAND FAIR.

THE FOREIGN STAGE.

LONDON.

For Auld Lang Syne—Mrs. Dane's Defense.

(Special Correspondence of The Mirror.)

London, Oct. 13.

Another spell of important play production set in immediately after I had the pleasure of mailing you last week. This flushness began last Saturday night with the presentation of For Auld Lang Syne, a new semi-South African melodrama, by Seymour Hicks and Fred'c. Latham. With regard to this production yours truly has been much amused during the week to find that many critics of the superfine order of architecture have expressed astonishment, not unmixed with horror, at such a species of dramatic work as melodrama being found at the Lyceum. Deity cotys! One would think that there had never been a melodrama at the Lyceum before, especially during the Irving *regime*, so pointedly alluded to by the superfine folk. These culchawed critics would doubtless be surprised in the extreme if you told them that the said Irving *regime* may be wave'd produced many melodramas at the Lyceum. For example, The Bells, The Lyons Mail Vanderdecken, Eugene Aram, and so on and so forth, culminating in the production of that most pronounced of melodramatic failures, The Medicine Man. And, after all, what's the matter with melodrama at any house, providing the melodrama is of good quality? For my part I have no patience with these erudite personages. It is such as they who take an unpretentious and irresponsible piece of mixed mirth, such as A Parlor Match, and criticise it, so to speak, with a high-class literary foot rule, or adopt a plan followed by the gentleman who went to see the late Mr. Garrick's Hamlet and measured it by his stop watch.

Now it so happened that For Auld Lang Syne is not exactly a perfect specimen of melodrama; nevertheless it is very good, on the whole, and now that it has been cut and its suddenly developed lame conclusion presented on the first night done away with, the play deserves to succeed. The first two acts, laid in South Africa, are very strong, showing principally how a beautiful heroine named Dawn Ingram seeks to save a hitherto dissipated young lord, who is at heart a real good fellow. Also how a near scion of the noble lord's noble house has drifted down to the deepest degradation, yea even unto becoming a Boer spy, intent on murdering in cold blood the English Governor of the town, herein called Camberly. All this, and the subsequent issues thereof, are for the most part very effectively set forth, as I think you will find when the piece comes to your side. It was, you may remember, originally written to the order of Citizen Jacob Litt, who is also preparing to present to you a play written by Cecil Raleigh, and entitled The Queen of Beauty.

Most of the acting in the new Lyceum melodrama is of a high quality, especially that of the Lyceum's latest lessee, William Mollison, as the aforesaid desperado, or British-Boer. Lily Hanbury is a sweetly pathetic heroine, Leonard Boyne is a good hero in spots, and excellent assistance is also rendered by J. H. Barnes, Bassett Roe, W. L. Abingdon, Irene Rooke, Fanny Brough in the broad low comedy part, and Lydia Thompson's daughter, Zelie Tilbury.

The next and still more important production this week has been that of Henry Arthur Jones' new play, Mrs. Dane's Defense, which Charles Wyndham submitted at his new theatre on Tuesday night. This is, as I foretold, another specimen of the now far too prevalent "woman of the past" plays. Happily it proved far less offensive than some would imagine, especially for Jones, who can step over the border when he likes. It is for the most part in good taste. The first two acts are perhaps a little thin, and the fourth and last act is in a manner comparatively tame. The third act, however, is one of the finest I have ever happened upon in any modern play. This may seem a strong statement, but I feel sure that when you sample the play in your city you will agree with these Gawain-ful remarks.

The description of this act will serve to indicate the story. Here is a woman, young and lovely (Mrs. Dane, to wit), who has, through two acts, bluffed all concerned, worming herself into their deepest affections and sympathies. She is even on the eve of marrying a distinguished judge's adopted son. This youth, lured by this woman's glamour, has given up a sweet and trusting damsel, who is breaking her heart in silence because of him. This Mrs. Dane, as she calls herself, like certain of Wilkie Collins' spotted heroines, and especially like Mercy Merrick in The New Magdalen, has long passed herself off as her own cousin. Moreover, she has succeeded by a series of lures and lies in destroying, or at least removing, every tittle of evidence which would go to prove that she, while a governess and companion in a certain well-to-do family, became the mistress of the master and bore him a child. This disgraceful intrigue caused the master's wife to commit suicide, whereupon the master went raving mad and died in a lunatic asylum. When the third act opens everything is going swimmingly for Mrs. Dane. Certain charges brought against her by the society scandal mongers of the neighborhood had been apparently disproved, one of the most untiring advocates of her cause being the above mentioned judge, Sir Daniel Carteret. Mrs. Dane has just placed in the judge's hands a comprehensive written statement setting forth the whole of her career (that is to say, her falsely chosen career) from the earliest time she can remember. Sir Daniel, anxious both for her sake and for that of his adopted son to make everything even more clear, proceeds to glance over these written statements. Casually, and in the gentlest manner possible, he proceeds to put a question or two to the woman by way of causing her to emphasize her innocence of the charges that have been brought against her. Then occurs a terrible scene. In a duologue some thirty minutes long the shrewd judge gradually, to his own astonishment and horror, begins to see through the whole fabric of lies and discovers the truth concerning this wretched woman. She, toward the end of this terribly trying scene, falls in agony at his feet, confessing her shame and subterfuge. This act, the dialogue of which is absolutely perfect, aroused the house to most intense enthusiasm, and caused the two players—namely, Charles Wyndham and Lena Ashwell—to come before the curtain again and again. Neither player has ever done anything better, and if only for this act alone, and for the way in which it is played, Mrs. Dane's Defense deserves to run for many months. Mary Moore, who, of course, is not strong enough for so terribly trying a part as Mrs. Dane, is cast for the character of the winsome young widow named Lady Eastney, a widow who is very quaintly and humorously wooed by the aforesaid judge. Alfred Kendrick as the judge's adopted son, Alfred Bishop as a comic canon, E. W. Garden as a fussy gossiper, Marie Illington as his malignant minded wife, and Beatrice Irwin as the sometime forsaken sweetheart, all play with admirable tact and ability.

I have also to report the production of another Mary Stuart play, namely, Queen of Scots—written by Edward Rose, the well-known adapter and playwright, and Dr. Todhunter, a scientific poet or poetic scientist, and, like Mr. Eccles, a "very clever man indeed." The play partly follows the lines laid down in Schiller's Mary Stuart, the best version of which is the one done for Modjeska by the late Hon. Louis Wingfield and produced by Wilson Barrett at our Court Theatre some twenty years ago. In many ways, however, the latest of the multitudinous Mary Queen of Scots plays is surer than Schiller's, and, indeed, surer than any I have yet encountered. In any case these collaborators did not emulate the mad proceeding of the late W. G. Wills, who wrote for the late beautiful and ill-fated Mrs. Bonsby a Mary Stuart play, in which he made the Rev. John Knox a comic villain with an extraordinary accent, and still more extraordinary passion for the Scottish queen. Rose and Todhunter's Mary was beautifully played by Marion Terry, and T. B. Thalberg was very intense as the most impulsive of her many wooers, Sir Edward Mortimer, to wit.

During the week there has been produced at the Grand Theatre, Fulham, a comic opera written by E. Cadman, composed by A. W. Ketelby, and entitled The Wonder Worker. The period of this, like the Queen of Scots play, is Elizabethan, but its humor is somewhat of the modern cockney type. It is possible that with certain alterations and repairs The Wonder Worker may yet be found acceptable on the road. As it was presented on Monday it did not show any special sign of igniting the neighboring Thames, which flows by the doors of the theatre.

Sir Henry Irving's great matinee at Drury Lane next Tuesday, in aid of your poor Galveston sufferers, is being heavily booked. A mammoth programme will be given. I found Sir Henry working very enthusiastically for this matinee a day or two ago. He was full of profound sympathy for the sufferers, and fonder than ever in praise of your native treatment of him during his recent American campaign.

Mrs. Langtry has now signed and sealed the necessary papers for her taking of the Imperial Theatre, next door to the Westminster Aquarium. Litigation, however, seems to be looming as regards her alleged shunting of a play expressly written for her by the bard, Buchanan. The Haymarket company (Harrison and Maude's) will return to town next Tuesday, reviving The School for Scandal, pending the production of a new military comedy written by Captain R. Marshall, and at present bearing the old name of The Best Man. Beerbohm Tree has just decided to select Oct. 31 for the production of the poet Philips' play written around the late untamented Herod. Clement Scott has been writing in the *University Magazine* extreme praise of the manner in which American rehearsals are conducted, as compared to our English method. After some experience of both styles, I am inclined to say "ditto" to "Clemmy" for once.

The Kendalls will present at Liverpool next Thursday Mrs. W. Kingdon Clifford's new problem play, The Likeness of the Night—the piece which is said to so strongly resemble Grundy's latest, A Debt of Honor. A new musical play, written by Edward Paulton, composed by E. Jakobowski, and entitled Miss Walker of Woolloo-Moolloo, is imminent at the West End. To-day the Savoy people seem inclined to call Hood and Sullivan's new Irish opera The Emerald Isle.

GAWAIN.

PARIS.

The Season Opens—New Plays in Rehearsal—Current News and Gossip.

(Special Correspondence of The Mirror.)

Paris, Oct. 6.

The season has been under way for a fortnight and all the theatres save two are open, but not a single new play has yet been produced. Conditions will change soon, however, for at a number of playhouses novelties are in active rehearsal. It is said, by the way, that the dearth of good plays in the market is unprecedented. Our managers claim that except from a few very successful authors, whose terms are fabulous, it is almost impossible to secure any work worthy of mounting. It is a great opportunity for the young dramatist.

Business has taken a jump and none of the theatres can complain of the receipts. Most of the theatres sell out every night. The rush to see Bernhardt and Coquelin, who are soon to depart for America, is enormous.

In my last letter I told of the trouble between Manager Samuel, of the Variétés, and Marcel Prévost, over the revival of M. Prévost's Les Demi-Vierges. The affair ended by the author taking the play to the Athenée-Comique, where it was put on Sept. 29. The result seems to justify M. Prévost's course. A success even greater than that of the original production at the Gymnase was scored. Five years ago the public shied at the disgusting theme of the play, but since then they have been educated by a score or more of equally indecent productions, and now revel in M. Prévost's pornographic work. The cast, selected by the author, is an admirable one. Jane Hading's brilliant portrayal of Maud exceeded its former success and is the conspicuous feature of the performance. Henry Mayer made his reappearance on the Paris stage as Maxime, his original part, and handled the role finely. Deserving of mention also are Madame Treville, Hinsch and Plan, and Mlles. Carlix, Lauerque, and Demay. The gowns worn by Madame Hading were wonders of richness and artistic design.

At the Odéon M. Ginisty gave as the first bill of the season Daudet's L'Arlesienne, that has attained a never failing popularity. The role of Rose Mamai, made famous by Madame Tessandier, is taken by Valentine Page, who made her re-entry after two years' absence from the stage. Her portrayal hardly equals Madame Tessandier's, yet it is extremely artistic. She is to be commended for the originality of her conception, the role being played on entirely different lines from those adopted by Madame Tessandier. Madame Carrick was somewhat of a disappointment. She took a first prize at the Conservatoire this year, and much was expected of her. The other roles are fittingly cast, and the work of Colonne's orchestra is superb. The next play at the Odéon will be L'Esperbes La Guerre en Dentelles.

Curiously enough, each of the three revivals that have been sufficiently important to be classed as the inaugurators of the season were rather doubtful successes when first produced, but have now won emphatic approval. This was the case with Les Demi-Vierges, with L'Arlesienne, and with Le Reve, that was revived at the Opéra Comique Sept. 27. This lyrical drama, that Louis Gallet adapted from Zola's novel and for which Alfred Bruneau, of the *Figaro*, composed the music, was appreciated only by a few in 1891. At that time the modern or realistic school was just beginning to gain a foothold. Now it has established itself firmly, and the depth of feeling, the sincerity with which M. Bruneau has endowed his music, is recognized generally. Unquestionably Le Reve will rank as one of the best of recent French operas. The staging was uncommonly good, and the interpretation wholly pleasing, Madame Giraudon and M. Bouvet being particularly fine.

The Popular Theatre project has progressed rapidly. The $100,000 required to launch the enterprise have been subscribed and the companies are now being engaged. The plan, as I have stated, is to lease both the Folies Dramatiques and the Republique. Opera will be given at the Folies Dramatiques and drama at the Republique. The promoters of the scheme are naturally enthusiastic over it, but keen observers of things theatrical here have their doubts. The Paris public has little liking for cheap productions, even though cheap prices go with them. The average citizen of the poorer class would rather save his centimes until he has enough to see Bernhardt or Rejane than to attend an inferior performance at one-third the cost. I say inferior, because it is hardly to be expected that the performances will in any way equal those at the high priced theatres. The $100,000 will not last long, and the receipts, at the prices, will not warrant much of an outlay for salaries or scenery. As to plays, the managers probably will have to depend on old-time favorites. The popular writers will demand too high a royalty, and the undiscovered writers will prefer to wait the chance of acceptance from some leading manager. With standard plays and operas of assured drawing power, however, the Popular Theatre may achieve a fair meed of success.

The disreputable Coralie et Cie. is again on view at the Palais Royal.

Antoine, at his theatre, has revived Les Galtes de l'Escadron, which is going well. His company is rehearsing a new play by Hauptmann, that will be followed in turn by Sur la foi des Etoiles, by Gabriel Trarieux, and La Main Gauche, by Pierre Veber.

The Variétés is doing well with Le Carnet du Diable.

The Comédie Française is playing to good business at the Nouveautés. The repertoire this week is Gringoire and Le Gendre de M. Poirier, Polyeucte and Le Malade Imaginaire, Adrienne Lecouvreur, Le Monde ou l'on s'Ennuie, L'Ami des Femmes, and Denise. The company will remain at the Nouveautés until the end of the month, moving to Sarah Bernhardt's Theatre on Nov. 1 instead of Oct. 29, as originally intended. There is such a demand for L'Aiglon that Madame Bernhardt arranged for a ten days' extension. It is hoped that the company will be able to return to its own theatre by Jan. 1.

With Coquelin's departure for America it is probable that a chance will take place in the management of the Porte Saint Martin. The theatre, except during the run of Cyrano, has not been a great money maker, and MM. Floury, the managers, are said to be desirous of disposing of their lease. Guitry, Bernhardt's leading man, follows Coquelin with a revival of L'Assomoir. After that, it is said, the theatre will be taken by Montcharmont, a young actor, for a production of Quo Vadis, the rights to which pray he has secured. Quo Vadis, as a book, was read widely here, and as a drama it should draw well.

The Comédie Française will give as its opening bill at Sarah Bernhardt's Theatre Victor Hugo's Angelo, Tyran de Padoue.

Sada Yacco, Otto Kawakami, and their Japanese company continue in high favor at Loie Fuller's Theatre. Madame Yacco, I hear, is not at all well, the strain of acting having told on her.

Sylvie, ou la Curieuse d'Amour is in preparation at the Vaudeville, to follow Madame Sans Gêne.

The Bouffes Parisiens will soon produce La Czarda, an operetta by Alfred Bellia and Georges Fragerolle.

M. Ginisty has made public his plans for the Odéon this season. La Guerre en Dentelles, that follows L'Arlesienne, is to be succeeded by Theuriet's Le Fils Maugars, Bisson and Berr de Turique's La Maison Historique, Auguste Borchain's Pour l'Amour, and other new plays. Revivals of classical works will also be made.

Two new works accepted by M. Franck, of the Gymnase, are L'Alluvion, by M. Pouvillon, and Les Amants de Zazie, by Romain Corbin.

The good wishes of *tout* Paris are extended to Suzanne Reichemberg, the "*petite dogesse*" of the Comédie Française, who was married the other day to a young baron. The House of Molière never had a more popular actress. She war thirty years as a member of the company, and earned the affection and respect of her associates and the public.

Cecile Sorel has been compelled by ill health to resign from the Odéon company, and will go to Switzerland for a rest of several months. Her role in La Guerre en Dentelles will be taken by Mlle. Franquet.

It was rumored recently that Calvé's contract with the Opéra Comique has been canceled, as she, too, was ill and intended to winter in Egypt. Manager Carré denied the story, and stated that Calvé had merely requested that her debut be postponed, as she was being treated for heart trouble.

Antoine has earned the thanks of the Society of Dramatic Authors by announcing to them that he will hereafter pay twelve per cent. royalty on all plays that he produces, instead of the ten per cent. that the society asks. He was making a fortune out of the brains of authors, Antoine said, and ten per cent. was not a sufficient compensation for their efforts. Antoine is as generous and upright as he is eccentric.

Carré has secured from Madame Wagner the right to produce Tristan et Iseult, provided Van Dyck sings Tristan.

Richard, it is rumored, is to retire from the Châtelet and Samuel from the Variétés.

The exhibition is in its last days. Pecuniarily it has been a failure.

T. S. R.

ROME.

Verdi's Eighty-Eighth Year—His Peculiarities—Some New Plays.

(Special Correspondence of The Mirror.)

Rome, Oct. 10.

To-day Verdi enters his eighty-eighth year, and is still as green, youthful and hardy as his name. He thinks nothing of running from Genoa to Milan to see how things are going on in the institution he has founded there, and where he hopes to be buried if the Milan municipality will allow. He has received hundreds of telegrams from all parts of the world, wherever he has a friend or an admirer of his genius, and I may say of his good qualities as a man. Austere to those he does not know, he is all heart for those he does know, and his modesty and simplicity are proverbial. He has only one hatred, and that is for the piano. His own is locked up for the greater part of the year, and once when at a watering place the hotel proprietor put a splendid piano in his room, thinking to please him thereby, he locked the piano, then took out the key, took a walk, and threw the key down a precipice, to make sure it would not be found again during his stay. And yet no man is or ever was fonder of music than Verdi, and no man has ever worked more than he, nor so late in life as he. Why, it is only a few years ago that he brought out Othello and Falstaff, two masterpieces of a master's mind. There was a time when he would sit from fourteen to sixteen hours at his piano, and now he hates the sight of it, although his head still sings with ever new melodies, he says, but he has no longer strength enough to write them down. He came of peasant parents, field laborers in fact, but seems to have been born with music on his brain. As soon as he could toddle alone he would hie himself to church to listen to the organ, or would stop at the windows of any house where music was being played. There he would remain as long as he could hear a note. This conduct being soon noticed, the proprietor of a villa spoke to him one day, and seeing him standing like in a dream, listening to the music which was being played within the house, the gentleman took the peasant boy by the hand and led him into the room, where his little daughter was practicing. Years after Verdi married that daughter. It was her father who procured a scholarship for the boy, who was then sent to the Milan Conservatory, where he was told that there was no music in him. Within a few years, however, he was back in his native village, as organist in the very church where he used to sit entranced, listening to the organ, now his to play upon. His first opera was a failure, as also was his second opera—a comic opera, which was hissed off the stage. But he swore to himself that he would write a comic opera which should be a success before he died, and he fulfilled this oath in his last produced opera, Falstaff. On the first night of this opera the old man alluded to this, by saying, "I have gone back to my first love, as I said I would."

He lost his first wife and his two children while still a young man, and for a time he thought he would never wish to write again. Fortunately time cures all sorrows, and thus the world was benefited by some of the most sublime operas ever written.

Verdi is not and never was a society man. Nothing could induce him to leave his home for a society function. At times, when traveling, he was obliged to make concessions, but whenever he could he would make some excuse to keep away from society.

In appearance Verdi is a striking personality. His features are regular, and his eyes are shrouded by very heavy and bushy brows. His voice is remarkably pleasing. In his youth he took part in the Italian independence wars. His name, indeed, became a war cry, its letters forming in initials the words, "Victor Emanuel, Re Di Italie" (Victor Emanuel, King of Italy).

Verdi is a Senator, and to give you an idea of his dislike to any demonstration, he came to Rome by night to take his oath of obedience, and left the city immediately after his audience with the King. He knew that a demonstration for him was being prepared in Rome, and so he determined to frustrate it, and did, much to the disappointment of his good Roman admirers.

Altogether he is a wonderful man. May he live to be a hundred.

Giacosa, the author of that gem, A Game of Chess, has now a married daughter. His second daughter, Piera, has wedded Dr. Albertini, who is also a literary man of merit.

Among our latest new plays is The Colonel. The Colonel has a son whom he has never seen, having abandoned the mother before the child was born. This son is in the Colonel's regiment. He is a vicious young fellow, and an anarchist to boot. He distributes anarchistic literature, for which he is arrested, but not before he kills two of his officers and three of his companions. He is tried and, naturally, condemned to death by his father, the Colonel, the president of the court martial. A woman then rushes out from the public gallery and upbraids him with murdering his own son. She is the young man's mother! The Colonel looks at her, then at the young soldier, and falls down dead!

A new author has written a play, called The Sister. Here a young officer has a bad wife and a good sister. The bad wife leaves him and the good sister stays to take care of him and prevent him from committing suicide. She also aids him in some public enterprise he has undertaken, and he grows a great and rich person. He is elected Deputy, and is in a fair way of becoming a Minister. Hearing this, the wife, who remains as young and pretty as when she left him, returns to him, and he keeps her by him, being as much in love as ever with her. The sister, in her turn, leaves him in sadness and sorrow. She is no longer necessary to him. Her love cannot compete with the wife's seductions. She leaves him for a nunnery. The play had some applause, but was considered too monotonous to be successful.

Traversi's Steps to Olympus is only a *succès d'estime*. It shows up the vanity of common parvenus, who think they have a right to be received in the best society. The result is ridicule and sorrow to the foolish people. The subject is as old as the proverbial hills, and times have changed since the newly enriched tradesman was greeted at by society. Riches are received everywhere, and marry what titles they like—and nowhere more easily than in Italy. Traversi has not chosen a good subject, therefore, and does not give a good exposition of the various types he represents. He represents them as poor mountaineers, who suddenly become rich through the finding of a treasure on their mountains. They have not even worked for their riches. They go to a large town, however, and behave in a manner that no people could ever behave, however raw, uncouth and ignorant they might be. They are more like escaped lunatics than anything else. The hero is made a cavaliere and marries a girl of good but poor family, and she has constantly to blush for her husband's actions and speech. There is some truth in the comedy, however, when the present state of the Italian aristocracy is considered. The comedy ends with a hymn to honesty and honest work. With a little alteration a really good comedy might be made of it.

We have been having La Reiter in Madame Sans Gêne and La Pezzana in The Marshal's Wife. The Marshal's Wife is also Madame Sans Gêne, but in a later period of her life. It first came out in Paris in 1891, and it has been said that Sardou took his idea from it. But the two are not in the least alike in plot. The Marshal's Wife has been translated into English, Italian and other languages. The English version, indeed, is now in the American theatrical market, and might, I think, make a good play for a good stock company. It is one of Pezzana's best parts—her best, indeed, after Mother Raoulin.

S. F. Q. R.

HAVANA.

An American Theatre—Benefit for an Author—The Amusement Menu.

(Special Correspondence of The Mirror.)

Havana, Oct. 2.

At last we are to have an American theatre—a vaudeville house. Harry Clark, manager of the Elvera company, has leased the Cuba for a period of one year from Oct. 25, and is now negotiating with several well-known managers in the States to have them play the house. Mr. Clark was interested in the management of the Cuba for a while last season, during which time he brought the house up to a high standard. He has relinquished the management of the park at Guanabacoa, and will devote his entire attention to the Cuba. There has been no change of bill at this theatre for some time, save the coming of Amparo March, a Spanish vocalist, Sept. 19.

The Payret reopened last week, with a short engagement of the cinematograph, which is drawing fair audiences. Last Thursday night a benefit was had at this house for Ignacio Sarachaga, an author, who is seriously ill here. Among those taking part were the Albion and Lara Stock companies, several artists from the Cuba, the Police Band, Adelina Dominguez, child violinist, and Aniceto Valdivia. The benefit was in charge of the Havana newspaper men, and was well attended.

The Albion continues to do a good business. Maria de los Angeles, a new operetta, had its initial performance last Tuesday night, and was well received. It is cleverly written, and will enjoy a run of several weeks. La Alegria de la Huerta and A Cuarto y la Dos were the other plays presented. Adelina Dominguez, a thirteen-year-old child violinist, was engaged as a special feature at the Albion, beginning Sept. 18, and completed her engagement Sunday night. She is a clever child artist, and her efforts were much enjoyed.

Los Dos Viejos, a one-act comedy, was presented at the Lara for the first time Friday night, but it is far from a success, and has been taken off. El Sueño del Tio Sam is still on the bill, and seems to lose none of its drawing powers. El Primmo Donno and El Cuerno de Oro were also recently presented.

The Tacon is expected to be reopened next Monday night by a Spanish dramatic company.

The Alhambra Theatre is fast reaching completion. In the meantime Manager José Lopez is busy engaging his company.

Santiago Pubillones, the circus man, has arrived from Spain, and left last week for New York.

J. Ellis Norris.

THE STROLLERS' ROISTER.

Last Thursday evening the Strollers held one of their merry meetings in the home of the club at 1424 Broadway. The rooms were, as usual, packed with members and guests, among them being many prominent theatrical folk. A burlesque of Hamlet, called Rosencrantz and Guildenstern, written by W. S. Gilbert, was the chief event of the evening, and its performance was accompanied by continuous laughter. Edward Fales Coward was the Hamlet, J. Chevere Goodwin the King Claudius, Walter Fairman Dwett the Queen Gertrude, William Duncan Preston the Rosencrantz, Louis Fitzgerald, Jr., the Guildenstern, William E. Delehanty the First Player, J. Gerald Benkard the Second Player, and Richard Cushing the Ophelia. Jennings Stockton Cox, Jr., had the hilarious job of impersonating all the courtiers and pages of the production. Besides the burlesque, there was a long vaudeville bill, in which appeared such celebrities as Francis Wilson, Max and Gus Rogers, Lee Harrison, Ruben Mostyn, Edward Rice, Mackenzie Gordon, William West, John L. Golden, Signor Magnus, Al. Holbrook, Eugene O'Rourke, John Page, Belle Ellis, George W. Day, Maurice Levi, Van Rensselaer Wheeler, Robert J. Webb, and Safford Waters.

INDIANA THEATRE BURNED.

The People's Theatre, Sullivan, Ind., W. E. Burton, manager, was totally destroyed by fire the evening of Oct. 15. All contracts, bookings and other records were lost.

SAID TO THE MIRROR.

Lillian Bruce: "In The Mirror my name is given in the roster of Sapho. This is an error, as I have been compelled by the illness of my mother not to sign yet for the season."

MATTERS OF FACT.

Nedra Perry is meeting with success introducing her specialty with German Brothers' Two Jolly Companions.

Charles F. McCarthy, who for five years was the successor of Tony Hart with Edward Harrigan, during Harrigan's reign at the Garrick Theatre, is this season one of the principal members of the Byrne Brothers' Eight Bells company. Mr. McCarthy has made a pronounced success in the Irish comedy character, Dan McGonkle, the part originated by John F. Byrne.

Edward J. Connelly, as Ichabod Bronson, is still scoring heavily in The Belle of New York.

Alex. Harvey, local manager at London, Ontario, telegraphed on Oct. 18: "The Shipmans' Prisoner of Zenda company gave excellent performances, one of them to the largest matinees ever known in London. The receipts were $1,012 for the day."

The Scharf-Morris Stock company closed in Williamsport, Pa., to reopen on Nov. 12. The company will be reorganized and have a new repertoire.

Magee and Dale are in their ninth week with McGill and Shipman's Keystone Dramatic company, playing principal comedy and ingenue parts, and presenting their specialties.

William and Charles Schrode, originators of the "Dummy Acrobat," are making a hit with Hanlon's Le Voyage en Suisse in their new comedy acrobatic specialty.

The German Brothers made a successful opening at Ottawa in their new farce-comedy, by Frank Dumont, Two Jolly Companions. Ottawa is the home of the Germans, and their initial appearance was hapsily greeted. The company includes Jerry and Pete German, Fred Wenzel, George W. Lewis, Robert M. Edwards, William J. Sullivan, Albert Hull, Clarice Pasqualina, Nedra Perry, Mabel Herbert, Mae Burt, Maude Berggath, the Flemming Children, W. N. Gray, C. Victor Colwell, and William Edmonson.

J. F. Sullivan, telegraphing from Washington last week, said: "The King of the Opium Ring turned away over 1,000 persons from the Lafayette Square Opera House on Monday night."

A first-class attraction is wanted between Dec. 12 and Jan. 1, by Julius Felbel for the Elks' benefit, at Hillsboro, O.

Edwin B. Gould, of Liverpool, O., desires an Elks' benefit attraction for 1900-1901.

Mellinger Brothers, managers of the Academy of Music, Cumberland, Md., have open time to offer between the dates of Nov. 20 and April 30, 1901.

Maurice E. Callahan has Thanksgiving Day open at Pittsfield, Mass., to a standard attraction.

One thousand dollars will buy a third interest in a melodrama, ready for production, by applying to "Melodrama," this office.

Time in October and December is offered at Milford, Mass., where business has been booming, to strong attractions.

Henry Myers, who is going to send another company on the road in A Guilty Mother, has been in the city the past week perfecting plans and engaging people. A Guilty Mother has not been seen in the South or West, but the demand for this popular melodrama is so great that contrary to Mr. Myers' avowed purpose, he feels obliged to supply the attraction. The company will open Dec. 3 and will visit the Coast.

George M. De Vere, of Dupree and De Vere's The Black Diamond Express, paid THE MIRROR office a visit last week, and reports that his attraction is not suffering any through the political excitement.

William Haworth's successful plays, Ferncliff, The Ensign, A Flag of Truce, On the Mississippi, and A Nutmeg Match, continue attractive for stock theatre audiences. Repertoire companies also present them to good business.

A theatre in an enterprising small city is sought by Thomas H. Hull, 7 Beekman Street, this city.

S. R. O. business is reported from Elizabeth, N. J., for Stetson's big Uncle Tom's Cabin, under Leon Washburn's management, which performed there on Oct. 15.

George A. D. Johnson, who has played leading and heavy business with some of the best, will be disengaged after Oct. 27.

Belle Gold is back in New York, owing to the termination of the In Gay New York company's tour.

A financial backer, manager or amateur, is wanted by Richard Strong, care this office.

A Rough Rider's Romance had a successful opening at the Lyceum, Toledo, Monday night.

The Broadhurst Brothers have gotten out a pamphlet to advertise their new farce, The House that Jack Built, that is one of the cleverest things of its kind published in several seasons. It contains portraits of all the members of the company, and each picture is described by a verse written in imitation of the style of the nursery jingle, "The House that Jack Built."

Agnes Ardeck has met with pronounced success as Maud Radford in Through the Breakers.

P. C. Foy has been engaged for an Irish comedy part in Samuel Blair's forthcoming production.

James L. McCabe, starring in Maloney's Wedding Day, is singing the two parodies written by Will A. Nugent, the musical director of the company, and both are big hits. The company is doing a big business.

The case of Watkins vs. Watkins, now on the calendar of the Court of Common Pleas in Philadelphia, reveals the fact that Lillie May Hall, well known in connection with M. B. Leavitt's enterprises, and Samuel Watkins, the former husband of Alice Oates, are principals in a divorce suit. Miss Hall has been engaged as leading lady by Gus Hill in one of his companies, which goes out after election under the management of Bob Manchester.

Valerie Bergere has been winning new laurels in the part of Madame Butterfly and Cora in Naughty Anthony. Miss Bergere has had the very hearty indorsement of the Boston papers for her work in both these roles, and is to be congratulated on the success already scored this season.

Mabel Eaton's friends will be glad to learn that she has practically recovered from her severe attack of typhoid fever, which confined her to her home for the past four months. Miss Eaton was compelled to give up her engagement with Mr. Brady owing to her illness, but expects to secure an engagement with a New York production soon.

James Newton Drew is playing light comedy and character roles with the Keystone Dramatic company.

Howard and Doyle's The Waifs of New York will open on Nov. 18, touring to the coast and back, the company traveling in their own car under direction of L. J. Howard. J. B. Meeley and Eugene Spofford are among those who have recently signed with this company.

The continued success of William Benelli in An American Gentleman is reported.

Clint G. Ford is reported as successful in the negro character part in Secret Service.

Belmore and Wilson have completed their cast for the new musical farce, My Aunt's Nephew, in which they will be seen as co-stars, and are busy rehearsing. Ira J. La Motte, their manager, promises some very clever features in this new production.

At Salem, Mass., last week, during the performance of The Lady of Lyons by the Alma Chester company, Miss Chester was presented with a floral piece by the Sheridan and Enterprise clubs, that attended to the number of 400.

Reaping the Whirlwind is evidently in for a successful season. The receipts at Boston, Baltimore, Philadelphia, and New York have been beyond the average of the theatres played.

Howard and Doyle have placed The Man of Mystery and The Two Orphans with C. P. Elliott, The Gold King with the Spooner Dramatic company, Killarney with Katherine Rober, Alabama with the Neill company and Dearborn Theatre Stock, and Trilby with the American Stock, New York, and Teck Stock, Buffalo.

Van Dyke and Eaton report that business still continues excellent. On Oct. 12, at Davenport, Ia., although Governor Roosevelt gave an address and there was an attraction at the other theatre, the S. R. O. sign was seen early in the evening.

Marie Doran has achieved another success with her play, Nell Gwyn, which was initially presented at the New Century Theatre, Newark, N. J., recently. It was continued for a second week. Miss Doran's work is an original play and has been fully protected by copyright. Nell Gwyn will be let to stock managers, who should address Miss Doran, care this office.

Violet Dale, at the close of her long and highly successful vaudeville tour, will consider offers for emotional ingenues with a thoroughly first-class attraction.

The organization of the Nelly Lyons Healy Dramatic company is one of the first for the season of 1901-2. The company will appear in a repertoire of recent successes, and will be directed by C. H. Sisson, with offices at Penn Yan, N. Y.

Early open time can be had at the New Academy of Music, Wilmington, Del., one of the best three-night stands in the East.

The tapestries used in Fedora this season are from the brush of the well-known scenic artist, Seymour D. Parker, who has just completed Charles Clarke's elaborate production.

Agnes Rose Lane, whose conscientious performance as Miss Cassidy with Daniel Sully in The Parish Priest was recognized, retired from the company at the close of the New York run. Miss Lane is now open to offers for productions only.

"Real Estate," who advertised in the last issue of THE MIRROR for a theatre, has received several important replies from the advertisement.

Charles S. Hubbard, manager of the Opera House located at Ogdensburg, N. Y., desires managers of first-class attractions to write or wire him regarding Thanksgiving, Christmas and New Year's.

VAUDEVILLE CORRESPONDENCE.

(Continued from page 21.)

ATLANTA, GA.—Imperial (Willy Anderson, manager): This is Fair Week, and the Imperial is getting its part of the business. O'Hoolihan's Wedding, a clever and catchy burlesque, was put on 14 and pleased. Several good specialty artists aided much to the performance.

BAKER CITY, ORE.—Savoy (George Miller, manager): An Actor in Love 1-6; good houses. H. McDonald, George Swor, C. Bunnell, Gussie Adams, Ida Melville, Hattie Ward, Flora Dubois, Fred Hathaway, and Cappolo are in the co.

CLEVELAND, OHIO.—Dewey (George La Barr, manager): Week 15: Donavon and Morris, Bernard Sisters, the Sharpleys, Provo and Emerson and Omega. Business fair.

LYNN, MASS.—Gem (William Conford, manager): Week 15: Allen and Dell, Frank Le Bar, Maggie Meredith, Phil and Carrie Russell, Babe Lewis, and May Armour.

EASTON, PA.—Wonderland Theatre (Otto Rost, manager): The Kings and Queens Burlesquers to good business 15-17. Co. not up to the standard. There was much vulgarity.

BINGHAMTON, N. Y.—Barnes and Martell's Dainty Paree and Venetian Burlesquers drew large and well pleased houses 11-13. Howard and Emerson's A New York Girl 18-20.

BALTIMORE, MD.—Robert Hilliard heads the co. at Chase's Lyceum this week and Murray and Mack at the Auditorium.——The Bowery Burlesquers hold the stage of the Monumental.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Al. Reeves' co. 11-13. Big houses. A New York Girl 15-17. Large business. Kings and Queens 18-20.

LOUISVILLE, KY.—Week 15: Letta Gladstone, O'Brien Trio, Haynes and Redmond, M. Francisco, Clifford and Dixon, the Groolmans, the Zavors, and Helene Jaqua. Good houses.

THANKSGIVING —AND— CHRISTMAS OPEN AT POWERS' OPERA HOUSE, GRAND RAPIDS, MICH.

For Strictly High Class Attractions.

APPLY TO

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MRS. JOHN A. FOREPAUGH,

Forepaugh's Theatre, Philadelphia, Pa.

For Stock and Repertoire.

Ferncliff, Ensign,

A Nutmeg Match, Flag of Truce,

On the Mississippi.

WM. HAWORTH, Willoughby, O.

ATLANTIC TRANSPORT LINE.

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MENOMINEE	Nov. 3
MANITOU	Nov. 10
MINNEHAHA	Nov. 17
MARQUETTE	Nov. 24

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OPERA HOUSE, Ogdensburg, N. Y.

Write or Wire. Chas. S. Hubbard, Manager.

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MAURICE E. CALLAHAN, Pittsfield, Mass.

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Wanted FIRST CLASS attraction for Elks Benefit, 1900-1901. Answer quick, giving open time.

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Will Buy or Lease Theatre in Small City.

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PROFESSIONAL CARDS. PROFESSIONAL CARDS.

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In NELL GWYNN, Produced Bijou Theatre, New York, Oct. 9.

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Permanent address, Actors' Society.

JOHN WALDRON

LEADING MAN.

John Waldron's great work as the King in Nell Gwyn has stamped him as one of the cleverest leading men in the country.—*Newark Town Talk, Oct. 9.*

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Comedian.

TIVOLI OPERA HOUSE, SAN FRANCISCO.

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Starring as NOAH VALE,

IN A POOR RELATION. Sol Smith Russell's Greatest Success.

Direction of FRED. G. BERGER.

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Eccentric Dialect Comedian.

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Singing Comedienne.

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With MR. JOSEPH JEFFERSON.

At Liberty after Nov. 24.

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Graduate of New York Theatre Ballet School, under PROF. CARL MARWIG.

N. B.—Mlle. Rose-Edyth is the only Premiere accomplishing Double and Triple Pirouettes on one toe, using perfectly soft toe sandal. No padding or bandaging. Address MIRROR.

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A FIRST CLASS ATTRACTION for THANKSGIVING WEEK, commencing NOV. 26. Must be first class. Wire at once.

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$100,000 FOR $1,000

One-third interest in an original melodrama with three remarkable "effects" is offered for $1,000, to be used in launching the play. Highest references given. Address

"MELODRAMA," Mirror office.

Wanted, Position as Manager,

or in advance; many years' experience. Am an attorney at law. Address

"SECURITY," Mirror Office.

HAVE YOU A CLEVER CHILD?

If so, secure the brilliant Vaudeville Sketch, "The Little Leading Lady." Has been successfully produced in the Keith, Proctor and other leading Vaudeville houses. Will sell or let on royalty. HOWARD WALL, Bus. Mgr. Standard Theatre, Phila., Pa.

WANTED.

First class attraction to play one or two nights for Elks Benefit. Date between Dec. 12th and Jan. 1st. Modern Opera House. Address JULIUS C. FELBEL, Hillsboro, Ohio.

UNFURNISHED FLATS.
210 W. 38th Street, three or four rooms complete for housekeeping, $5.50 to $6.50 weekly, $22 to $30 monthly. Inquire of JANITOR.

WANTED 30 Chorus Girls, 5 ft. 6 in. Good lookers and must be good singers. Apply to-day to CENTRAL MUSIC HALL, 109 W. 42nd St.

I WANT financial backer, manager or talented amateur (lady or gentleman), for new comedy. Seven in cast, one play recently produced successfully in New York. RICHARD STRONG, Mirror.

DIVORCES.—Absolute divorces obtained in Pennsylvania upon the grounds of desertion, cruel treatment and drunkenness, which will allow each party to remarry. Consultation free. E. E. W. SEARLE, Susquehanna, Pa.

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This week—UNCLE SAM IN CHINA.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue, notes must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A [illegible] Boy: Arkansas City, Kan., Oct. 25, Independence 26, Coffeyville 27, Parsons 29, Pittsburg 30, Joplin Mo., 31, Carthage 32, Springfield 33, Nevada 34, Ottawa, Kan., Nov. 1, Leavenworth 2, Chillicothe 3.

A BACHELOR'S ROMANCE (Lyceum Stock): Cleveland, O., Oct. 22-27.

A BILLY MCKEEN (Jack O'Brien): Spears, Mich., Oct. 25, Kalamazoo 26, South Bend, Ind., 27, Elkhart 29, Kendallville 30, Marion 31, Richmond 32, Anderson 33, Ft. Wayne 34, Logansport Nov. 1, Danville, Ill., 2, Champaign 3.

A BREEZY TIME (Western: M. H. Norton, mgr.): Anaconda, Mont., Oct. 25, Missoula 26, Nelson, B. C., 29, 30, Trail 31, Rossland Nov. 1, 2, Northport, Wash., 3, Colfax 5, Palouse 6, Moscow, Id., 7, Lewiston 8, Spokane, Wash., 10.

A BROKEN HEART (Arthur Rigbert, J. E. Caven, mgr.): Emporia, Kan., Oct. 25, Lawrence 26, Lincoln 27, Atchison 29, Topeka 27.

A BUNCH OF KEYS (Gus Bothner, mgr.): Canton, Ill., Oct. 25, Kewanee 26, Galesburg 27, Monmouth 28, Moline 29, Davenport, Ia., 28, Des Moines 29-31, Ottumwa Nov. 1, Trenton, Mo., 2, Chillicothe 3.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): St. Thomas, Ont., Oct. 23, Ridgetown 24.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Hastings, Neb., Oct. 23, Kearney 24, N. Platte 25, Cheyenne, Wyo., 26, Central City, Col., 27, Denver 29-Nov. 3.

A FEMALE DRUMMER (Blaney and Vance, props.): St. Louis, Mo., Oct. 22-27, Kansas City, Mo., 29-Nov. 3.

A GUILTY MOTHER (Henry Meyers, mgr.): Detroit, Mich., Oct. 22-27, Grand Rapids 28-31, Chicago, Ill., Nov. 4-18.

A HOT OLD TIME (Eastern: Edgar Selden, mgr.): Waterville, Que., Oct. 23, Augusta, Me., 24, Bath 25, Portland 26, 27, Portsmouth 29, Manchester, N. H., 30, Nashua 31, Gardner, Mass., Nov. 1, Orange 2, Fitchburg 3.

A HOT OLD TIME (The Rays; Edgar Selden, mgr.): Brooklyn, N. Y., Oct. 15-27, New York city 29-Nov. 3, Pawtucket, R. I. 5-7, Lynn, Mass., 8, Haverhill 9, 10.

A HOODOO HOODOO (Whiting and Wiels, mgrs.): Los Angeles, Cal., Oct. 25-27, San Diego 29, 30.

A MERRY CHASE (Will F. Gardner, mgr.): Monticello, Ind., Oct. 23, Peru 24, Rochester 25, Plymouth 26, Mishawaka 27, Blue Island, Ill., 28, Valparaiso, Ind., 29, Woodstock, Ill., 30, Sycamore 31, Mendota Nov. 1, Fairbury 2, Lincoln 3.

A MIDNIGHT BELL (Alice Roseland; A. R. Wilber, mgr.): Keokuk, Ia., Oct. 23, Burlington 24, Oskaloosa 25, Boone 26, Sioux City 27.

A MILK WHITE FLAG: Asbury Park, N. J., Oct. 23, Red Bank 24, Easton, Pa., 25, Allentown 26, Bethlehem 27, Reading 29, Lebanon 30, Harrisburg 31.

A PAIR OF TRAMPS (Boyer Bros., mgrs.): Spartansburg, S. C., Oct. 23, Laurens 24, Newburg 26.

A POOR RELATION (Frank Keenan; Fred G. Berger, mgr.): Bloomington, Ill., Oct. 23, Peoria 24, Canton 25, Jacksonville 26, Alton 27.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Piqua, O., Oct. 23, Kenton 24, Wapakoneta 25, St. Mary's 26, Celina 27, Greenville 29, Union City, Ind., 30, Winchester 31, New Castle Nov. 1, Rushville 2, Greensburg 3, Shelbyville 5, Columbus 6, Madison 7, Franklin 8, Seymour 9, New Albany 10.

A RAG TIME RECEPTION (Hal King, mgr.): Springfield, O., Oct. 23, Bellfontaine 24, Toledo 25-27.

A RIDE FOR LIFE (Jeff. D. Bernstein, mgr.): Camden, N. J., Oct. 22-24, Bridgeport, Conn., 25-27, Worcester, Mass., 29-Nov. 3, Albany, N. Y., 6-8, Troy 9-11.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Montreal, Que., 22-27.

A ROMANCE OF COON HOLLOW (Western; M. Brennan, mgr.): Middletown, N. Y., Oct. 23, Matteawan 24, Danbury, Conn., 25, Elizabeth, N. J., 26, Plainfield 27.

A RUN ON THE BANK (Pusey and St. John; Geo. L. Chennell and F. W. Cook, mgrs.): Grand Rapids, Mich., Oct. 21-24.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Baltimore, Md., 22-27, Cumberland 29, Johnstown, Pa., 30, Wheeling, W. Va., 31, Zanesville, O., Nov. 1, Defiance 2, Madison, Wis., 3, Milwaukee 4-10.

A TEXAS STEER (Mat L. Berry, mgr.): Ogden, U., Oct. 23, Salt Lake City 24, 25, Park City 26, Provo 27, Grand Junction, Col., 29, Aspen 30, Leadville 31, Cripple Creek Nov. 1, Pueblo 2, Colorado Springs 3, Denver 4-10.

A WARD OF FRANCE (N. Appell, mgr.): Newark, N. J., Oct. 22-27, Philadelphia, Pa., 29-Nov. 3.

A WIFE WANTED: Frankford, Pa., Oct. 22-23, Manheim 24, Mt. Joy 25, 26, Carlisle 27.

A WISE GUY (No. 1; Geo. B. Reno, mgr.): New York city Oct. 22-Nov. 3, Philadelphia, Pa., 5-10.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Junction City, Kan., Oct. 23, Salina 24, McPherson 25, Hutchinson 26, Great Bend 27, Sterling 29, Newton 30, Cherryvale 31, Parsons Nov. 1, Carthage, Mo., 2, Webb City 3, Galena, Kan., 4, Aurora, Mo., 5, Springfield 6, Sedalia 7, Booneville 8, Felton 9, Jefferson City 10.

A WOMAN IN THE CASE (Al. J. Rusby, mgr.): Dawson, Pa., Oct. 23, Indiana 24, Apollo 25, Butler 26, Tarentum 27.

A YOUNG WIFE (Western: W. W. Randall, mgr.): Ithaca, N. Y., Nov. 5, Syracuse 5, 6, Rochester 7-9, Geneva 10.

A YOUNG WIFE (Eastern; A. H. Herman, mgr.): Ithaca, N. Y., Nov. 1, Geneva 2, Rochester 5-7, Syracuse 8-10.

ACROSS THE PACIFIC (Harry Clay Blaney): St. Paul, Minn., Oct. 22-27.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Oct. 22—indefinite.

AIMEE COMEDY: Peoria, Ill., Oct. 29-Nov. 3, Cambridge 5, 6, Galva 7-10.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): Chicago, Ill., Oct. 22—indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Philadelphia, Pa., Oct. 15-27.

ALVIN JOSLIN: Sisterville, W. Va., Oct. 25, Mannington 26, Clarksburg 27, Morgantown 29, Uniontown, Pa., 30, Cornellsville 31, Greensburg Nov. 1, Indiana 2, Vandergrift 3.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonelli's; W. S. Butterfield, mgr.): Hartford, Conn., Oct. 22-24, Lynn, Mass., 25-27, Lowell 29, 30, Concord, N. H., 31, Nov. 1, Nashua 2, 3.

AN AMERICAN GIRL (A. Q. Scammon, mgr.): Niagara Falls, N. Y., Oct. 23, Lockport 24, Middleport 25, Albion 26.

ANDERSON THEATRE (Ed. Anderson, mgr.): Rockland, Mass., 22-27, Waltham 29-Nov. 3, Lowell 5-10.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): New York city Sept. 10—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Atlanta, Ga., Oct. 22-27.

AT PINEY RIDGE (David Higgins, mgr.): Des Moines, Ia., Oct. 22-27, Marshalltown 29, Waterloo 25, Davenport 26, Clinton 27, Peru, Ill., 28, Rockford 29, Freeport 30, Belvidere 31, Benton Harbor, Mich., Nov. 1, Jackson 2, Marshall 3.

AT THE WHITE HORSE TAVERN (Western; Frank M. Norcross, mgr.): Calumet, Mich., Oct. 25, Houghton 24, Ashland, Wis., 25, Duluth, Minn., 26, West Superior, Wis., 27, St. Cloud, Minn., 29, Winnipeg, Man., 30, 31, Crookston, Minn., Nov. 1, Fargo, N. D., 2, Jamestown 3, Livingston, Mont., 5, Butte 6, 7, Anaconda 8, Great Falls 9, Helena 10.

AT THE WHITE HORSE TAVERN (Daniel Frohman, mgr.): Denver, Col., Oct. 22-27.

AUBREY STOCK (Southern: Mittenthal Bros., mgrs.): Shreveport, La., Oct. 22-27, Vicksburg, Miss., 29-Nov. 3.

AUBREY STOCK (Eastern: Mittenthal Bros., mgrs.): Watertown, N. Y., Oct. 15-27.

BACKMAN COMEDY (John T. Backman, mgr.): Belvidere, Ill., Oct. 22-27.

BALDWIN-MELVILLE STOCK: New Orleans, La., Sept. 16—indefinite.

BARBOUR THEATRE (E. Barrie, mgr.): Garrett, Md., Oct. 22-27.

BEN HUR (Jos. Brooks, mgr.): Philadelphia, Pa., Oct. 8-Nov. 3.

BENNETT-MOULTON (S. Leo. K. Robinson, mgr.): Nashua, N. H., Oct. 22-27, Biddeford, Me., 29-Nov. 3, Bath 5-10.

BENNETT-MOULTON (Earl Burgess, mgr.): Carbondale, Pa., Oct. 22-27, Scranton 29-Nov. 3, Wilkes-Barre 5-10.

BENNETT-MOULTON (Geo. E. K. Moulton, mgr.): Bangor, Me., Oct. 22-27, Augusta 29-Nov. 3, Portland 5-10.

BINGHAM, RALPH: Watertown, N. Y., Oct. 21, Henderson 23, 24, Theresville 25, Williamson 26, 27.

BLAIR, EUGENIE (A Lady of Quality; Hoyt Bros. stock, mgrs.): Troy, N. Y., Oct. 22-24, Schenectady 25, Albany 26, 27, Rochester 29-31, Syracuse Nov. 1-3.

BLUE JEANS (Patrick Rodiger and Al. Hayman): Owosso, Mich., Oct. 23, Lansing 24, Ann Arbor 25, Dowagiac 26, South Bend, Ind., 27.

BON TON STOCK: Wilkes-Barre, Pa., Oct. 22-27, Nov. 5-10.

BROWN'S IN TOWN (Dobbler and Hennessy, mgrs.): San Francisco, Cal., Oct. 22-27, San Jose 29, 30.

CALLE WEST (Jacob Litt, mgr.): Elgin, N. Y., Oct. 22-27, Toledo, O., 25-27, Chicago, Ill., 29-Nov. 3.

CARLETON, WILL (Gilmore Hammond, mgr.): Philadelphia, Pa., Oct. 22-24, Farmington 25-27.

CARNER STOCK (Harry L. Webb, mgr.): Kittanning, Pa., Oct. 22-27.

CARPENTER, FRANKIE (Jere Grady, mgr.): Lowell, Mass., Oct. 22-27, Newburyport 29-Nov. 3.

CARROLL COMEDY: Ashland, Ky., Oct. 22-Nov. 3.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CHESTER, ALMA (Alma Chester, mgr.): Pawtucket, R. I., Oct. 22-27, Lawrence, Mass., 29-Nov. 3, Manchester, N. H., 5-10.

CHASE-LISTER (Northern; H. H. Fisher, mgr.): Sioux City, Ia., Oct. 22-27.

CHOATE, HARRY: Cole City, Ill., Oct. 22-27.

CLARKE AND DESHON THEATRE: Bedford, Ind., Oct. 22-27.

CLARKE, CRESTON: Philadelphia, Pa., Nov. 5—indefinite.

CLARKE, HARRY CORSON (What Did Tomkins Do): Dallas, Tex., Oct. 23, Waco 24, Belton 25, Temple 26, Hillsboro 27.

CLAYTON, UNA (Francis Morey, mgr.): Charleston, S. C., Oct. 22-24, Augusta, Ga., 25-27, Wilmington, N. C., 29-Nov. 3, Raleigh 5-10.

COHAN, GUS: Mingo Junction, O., Oct. 22-24, Wellsburg, W. Va., 25-27, Bridgeport, O., 29-31.

COLLIER, WILLIAM (On the Quiet; W. G. Smyth, mgr.): Louisville, Ky., Oct. 22-27.

COLUMBIA STOCK (Ed C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Cambridge, Ind., Oct. 22-24.

COOK CHURCH STOCK (H. W. Taylor, mgr.): Middletown, Conn., Oct. 22-27, Holyoke, Mass., 29-Nov. 3, Lowell 5-10.

COOLEY, FRANK: San Diego, Cal., Oct. 22-27.

COORE-ROOKE: Dalton, Ga., Oct. 22-27.

COURTING AT GREEN'S: Galesburg, Ill., Oct. 23, Quincy 24, Keokuk 25, Peoria 26.

CRANE, WM. H. (Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Oct. 8—indefinite.

CURRAN-MILTON: Ardmore, Ind. T., Oct. 22-27.

CURTISS COMEDY: Kaufman, Tex., Oct. 22-27, Sulphur Springs 29-Nov. 3, Pittsburg 5-10.

DALEYMPLE COMEDY: Chippewa Falls, Wis., Oct. 22-27.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Red Bank, N. J., Oct. 30, Plainfield 31, Paterson Nov. 1-3, Camden 5-7, Holyoke, Mass., 8-10.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Parkersburg, W. Va., Oct. 21-27.

DE VOSS, FLORA: Burlington, Wis., Oct. 22-24, Beloit 25-27.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DORMOND-FULLER: Key West, Fla., indefinite.

DOWNING, ROBERT (E. D. Shaw, mgr.): Chattanooga, Tenn., Oct. 23, Anniston, Ala., 24, Birmingham 25, Montgomery 26, Selma 27.

DOWN MOBILE: Toledo, O., Oct. 22-27.

DOWN ON THE FARM (H. W. Link, mgr.): Salisbury, Md., Oct. 25, Cambridge 26, Alexandria, Va., 29, Fredericksburg 30, Richmond 31, Newport News Nov. 1, Norfolk 2, 3, Farmville 5, Lynchburg 6.

DRESSLER, MARIE (Miss Print): Albany, N. Y., Nov. 5, Newburgh 6, Syracuse 7, Ithaca 8, Rochester 9, 10.

DREW, JOHN (Chas. Frohman, mgr.: New York city Sept. 11—indefinite.

DYFFRYN, ETHEL (Eos Dyffryn, mgr.): Annapolis, Md., 22-27.

ELLEFORD CO.: Chico, Cal., Oct. 22-27, Sacramento 29-Nov. 3.

ELROY STOCK (E. Elroy, mgr.): Poughkeepsie, N. Y., Oct. 22-27, Winsted, Conn., 29-Nov. 3.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): Philadelphia, Pa., Oct. 22-Nov. 3.

EWING-TAYLOR: Shawnee, Okl. T., Oct. 22-27, Guthrie 29-Nov. 3, Oklahoma City 5-10.

FABIO ROMANI (Aiden Benedict): Concordia, Kan., Oct. 23, Beloit 24, Manhattan 25, Burlingame 26, Newton 27, Hutchinson 29, Wichita 30, El Dorado 31.

FALK AND VERONEE (J. L. Veronee, mgr.): Denver, Col., Oct. 22-27, Salt Lake City, U., 29-Nov. 3, Albuquerque, N. M., 5-10.

FANE-FARRELL (H. R. Shackleton, mgr.): Wichita, Kan., Oct. 22-27.

FAUST (Porter J. White): Marengo, Ill., Oct. 23, Sycamore 24, Detroit, Mich., 29-Nov. 3.

FEDORA (C. H. Clarke, mgr.): Willimantic, Conn., Oct. 23, Meriden 24, Waterbury 25, Hartford 26, New Haven 27, Bridgeport 29, Middletown 30, Albany, N. Y., 31, Troy Nov. 1, Cohoes 2, Plainfield, N. J., 5, Easton, Pa., 6, Allentown 7, Bethlehem 8.

FERRIS COMEDIANS: Springfield, Ill., Oct. 22-27.

FINNIGAN'S BALL (Eastern): Athens, O., Oct. 24, Logan 25, Nelsonville 26, Easterville 29, Bellaire 30, Steubenville 31.

FINNIGAN'S BALL (Western; Ollie Mack, mgr.): Clay Center, Kan., Oct. 23, Salina 25, McPherson 26, Lyons 27, Gt. Bend 29, Harned 30, Hutchinson 31, Newton Nov. 1, Wichita 2, El Dorado 3.

FISKE, MRS. (Charles E. Power, mgr.): Boston, Mass., Oct. 15-Nov. 10.

FOR HER SAKE (Frankford, Pa.: Oct. 22-23, Manheim 24, Mt. Joy 25, 26, Carlisle 27.

FOR HER SAKE (Eastern; Lester, Molitor and Cramer, mgrs.): Cleveland, O., Oct. 22-27, Columbia 29-Nov. 3.

FOR HER SAKE (Western: Rusco and Holland, mgrs.): Ashland, Ore., Oct. 23, Yreka, Cal., 24, Red Bluff 25, Marysville 26, Stockton 27, San Francisco 29-Nov. 3.

FREEMAN'S, DANIEL, STOCK: Boston, Mass., Oct. 15-27, Portland, Me., 29-31, Lowell, Mass., Nov. 1, Northampton 2, Springfield 3, Baltimore, Md., 5-10.

FROST STOCK: Bonevista, N. F., Can., Oct. 22-27.

FRYE STOCK: Bristol, Conn., Oct. 22-24, Torrington 25-27, Pittsfield, Mass., 29-Nov. 3.

GALBRAITH STOCK: No. Adams, Mass., Oct. 22-27, Albany, N. Y., 29-Nov. 3.

GALLAGHER STOCK: West Warren, Mass., Oct. 22-27.

GIBNEY STOCK (Wm. Stanford, mgr.): Sharon, Pa., Oct. 22-27.

GILLETTE, WM. (Chas. Frohman, mgr.): New Haven, Conn., Oct. 23, 24.

GILMORE, BARNEY (Kidnapped in New York): Cincinnati, O., Oct. 21-27.

GLAZIER, HARRY (J. S. Flaherty, mgr.): Holyoke, Mass., Oct. 22-24, Waterbury, Conn., 25-27, Hartford 29, 30, Willimantic 31, Meriden Nov. 1, Bristol 2, Derby 6, Stamford 7, Bridgeport 8-10.

GOLDEN, RICHARD (Old Jed Prouty): Dubuque, Ia., Oct. 22, La Crosse, Wis., 24, Winona, Minn., 25, Stillwater 27, St. Paul 28-Nov. 3, Minneapolis 4-10.

GOODBAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—indefinite.

GOODWIN-WINTER (Jack Goodwin, mgr.): Keyser, W. Va., Oct. 22-27.

GREEN'S DRAMATIC: Circleville, O., Oct. 22-27.

GRIFFITH, JOHN (Al. Caldwell, mgr.): Smith Falls, Ont., Oct. 23, Gananoque 24, Ottawa 25-27, Watertown, N. Y., 29, Utica 30, Rome 31, Fulton Nov. 1, Cortland 3, Canandaigua 5, Geneva 6, Lyons 7, Penn Yan 8, Wellsville 9, Olean 10.

HARRIGAN, EDWARD (Jas. H. Alliger, mgr.): Paterson, N. J., Oct. 22-24, Newton, 25, Boonton 26, Orange 27.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Syracuse, N. Y., Oct. 22-24, Rochester 25-27, Buffalo 29-Nov. 3, Providence, R. I., 5-10.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Rockland, Me., Oct. 22-27, Lewiston 29-Nov. 3, Northampton, Mass., 5-10.

HASWIN, CARL A. (A Lion's Heart; W. H. Ovidtt, mgr.): Port Huron, Mich., Oct. 23, Saginaw 24, 25, Pontiac 26, Ann Arbor 27, Toledo, O., 28-31, Grand Rapids, Mich., Nov. 1-3.

HAWORTH, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Atchison, Kan., Oct. 22-27, Lincoln, Neb., 29-Nov. 3, Beatrice 5-10.

HEARTS ARE TRUMPS: Washington, D. C., Oct. 22-27.

HEARTS OF OAK (Herne's, Wm. B. Gross, mgr.): Fall River, Mass., Nov. 1, Woonsocket, R. I., 2, Athol, Mass., 3, Leominster 5, Bennington, Vt., 6, Westfield, Mass., 7, Winsted, Conn., 8, So. Norwalk 9, Derby 10.

HELD, ANNA (F. Ziegfeld, mgr.): Cleveland, O., Oct. 22-27, St. Louis, Mo., 29-Nov. 3.

HELLO, BILL (Willis M. Goodhue, mgr.): Philadelphia, Pa., Oct. 22-27, Annapolis, Md., 29, Cumberland 30, Cornellsville, Pa., 31, Youngstown, O., Nov. 1, Warren, Pa., 2, Akron, O., 3, Canton 5, Zanesville 6, Newark 7, Columbus 8-10.

HER MAJESTY (W. A. Brady, mgr.): Boston, Mass., Oct. 8—indefinite.

HERNE, JAS. A. (Liebler and Co., props.): Geo. C. Tyler, mgr.): New York city Sept. 24—indefinite.

HIMMELEIN'S HEALS: McKeesport, Pa., Oct. 22-27.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Bay City, Mich., Oct. 22-27.

HODGE, PODGE AND CO. (Peter Dailey): New York city Oct. 23—indefinite.

HOLDEN COMEDY: Danville, Ill., Oct. 22-27, Evansville, Ind., Oct. 28-Nov. 6, Mattoon, Ill., 7-10.

HOUSTON REPERTOIRE: Santa Barbara, Cal., Oct. 22-27, Santa Ana 29-Nov. 3.

HOWARD-DORSET: Lexington, Ky., Oct. 22-27, Paris 29-Nov. 3.

HUMAN HEARTS (Western; Allan Hampton, mgr.): Wahpeton, N. D., Oct. 23, Fergus Falls, Minn., 24, Grafton, N. D., 25, Wimipeg, Minn., 26, 27, Grand Forks, N. D., 29, Crookston, Minn., 30, Fargo, N. D., 31.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.; Chas. H. Heystead, mgr.): Chester, Pa., Oct. 22, Bethlehem 25, Pottstown 26, Atlantic City, N. J., 27, Bridgeton 29, Yonkers, N. Y., 30, Glens Falls 31, Mechanicsville Nov. 1, Troy 2-5.

HUNTLEY-JACKSON: New Castle, Pa., Oct. 22-27, Williamsport 29-Nov. 3.

HYDE COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 20—indefinite.

IMPERIAL STOCK: St. Louis, Mo., Oct. 14—indefinite.

IRWIN, MAY (H. B. Sire, mgr.): Philadelphia, Pa., Oct. 15-27.

JAMES, KIDDER: Rochester, N. Y., Oct. 22-27.

JEFFERSON, JOSEPH: Philadelphia, Pa., Nov. 5-17, St. Paul, Minn., 22-24, Minneapolis 25-27, Bloomington, Ill., 29, Indianapolis, Ind., 30, Columbus, O., 31.

JOSSEY STOCK (C. E. White and F. E. Knowles, mgrs.): Raton, N. M., 22-25, Las Vegas 26, Santa Fe 27, Madrid 28, Albuquerque 29-Nov. 3.

KELCEY-SHANNON (Bruce Edwards, mgr.): New York city Oct. 22-27.

KELLERD, JOHN E. (The Cipher Code): Montreal, Que., Can., Oct. 22-27.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Eldred, Pa., Oct. 22-27, Mt. Jewett 29-Nov. 3, Kane 5-10.

KERRIGAN LOCKE: Kerwin, Kan., Oct. 22-27.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Portsmouth, O., Oct. 22-27.

KIDNAPPED (R. S. Higgins, mgr.): Worcester, Mass., Oct. 22-27, Reading, Pa., 29-31.

KIDNAPPED IN NEW YORK: Cincinnati, O., Oct. 22-27.

KILROY STOCK (J. P. Kilroy, mgr.): Rockford, Ill., Oct. 22-27.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): Cumberland, Md., Oct. 22-27, Wheeling, W. Va., 29-Nov. 3.

KING-PERKINS, Charter Oak, Ia., Oct. 22-24, Battle Creek 27-27.

KLARK-SCOVILLE (Nep. Scoville, mgr.): Sing Sing, N. Y., Oct. 22-27, Rondout 29-Nov. 3.

KRAUSE-TAYLOR: Henderson, Tex., Oct. 22-24, Crockett 25-27.

LAFAYETTE COMEDY: Berwick, Pa., Oct. 22-27.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LEE, AMY (The Red Cat Inn; A. G. Delamater, mgr.): Chicago, Ill., 22-27.

LE MOYNE, MRS. (Liebler and Co., mgrs.): New York city Oct. 8—indefinite.

LE ROYLE, BENNESSY (Other People's Money): Canton, Pa., Oct. 23, Lewisburg 24, Danville 25, Pottsville 26, Reading 27, Bethlehem 29, Paterson, N. J., 30, 31, Poughkeepsie, N. Y., Nov. 1, Middletown 2, Fishkill 3.

LINDLEY, HARRY: Denton, Md., Oct. 22, 23.

LITTLE TRIXIE (Fred Robbins, mgr.): Falls City, Neb., Oct. 25, Hiawatha, Kan., 26, Horton 27, Holton 29, Marysville 31.

LOST IN EGYPT (Harris and Parkinson): Morgantown, W. Va., Oct. 23, Fairmont 24, Clarksburg 25, Grafton 26, Oakland, Md., 27.

LOST IN THE DESERT: Albany, N. Y., Oct. 22-24, Cohoes 25, Schenectady 26, 27, Syracuse 29-31, Rochester Nov. 1-3.

LOST RIVER: New York city Oct. 1—indefinite.

LYCEUM THEATRE STOCK: St. Joseph, Mo., Oct. 15—indefinite.

MACAULEY AND PATTON: Bradford, Pa., Oct. 22-27, Hornellsville 29-Nov. 3, Scranton 5-10.

McAULIFFE, JERE (Harry Katzes, mgr.): Salem, Mass., 22-27.

McCARTHY'S MISHAPS: Munising, Mich., Oct. 23, Manistique 24, Gladstone 25, Escanaba 26, Norway 27.

McHENRY, NELLIE: Cleveland, O., Oct. 22-27.

MACK, ANDREW (The Rebel; Rich and Harris, mgrs.): Newark, N. J., Oct. 22-27, Boston, Mass., 29-Nov. 3.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Hartford City, Ind., Oct. 22-24, Montpelier 25-27, Dunkirk 29-31, Alexandria Nov. 1-3, Elwood 5-7.

MALONEY'S WEDDING: Asheville, N. C., Oct. 22.

MALONEY'S WEDDING DAY (J. L. McCabe; Will M. Crimans, mgr.): Hamburg, Ia., Oct. 23, Rockport, Mo., 24, Auburn, Neb., 25, Wymore 26, Belleville, Kan., 27, Marysville 28, Superior, Neb., 29, Concordia, Kan., 30, Clay Center 31, Junction City Nov. 1, Council Grove 2, Osage City 3.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Oct. 3—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Owatonna, Minn., Oct. 23, Albert Lea 24, Decorah, Ia., 25, Charles City 26, Waterloo 27, Marshalltown 29, Ottumwa 30, Iowa City 31.

MARKS BROS. (No. 1; T. Marks, mgr.): Port Huron, Mich., Oct. 22-27, St. Thomas, Ont., 29-Nov. 1, Tilsonburg 2-4.

MARKS BROS. (No. 2; R. W. Marks, mgr.): Elmira, N. Y., Oct. 22-27, Rome 29-Nov. 3, Oswego 5-10.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Chicago, Ill., Oct. 15-Nov. 3.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): San Antonio, Tex., Oct. 23, 24, Houston 25, Beaumont 26, New Orleans, La., 28-Nov. 3, Mobile, Ala., 5, Montgomery 6, Birmingham 7, Chattanooga, Tenn., 8, Atlanta, Ga., 9, 10.

MELVILLE, ROSE (Sis Hopkins): Milwaukee, Wis., Oct. 22-27.

MIDNIGHT IN CHINATOWN (W. O. Adams, mgr.): Rochester, Pa., Oct. 23, Youngstown, O., 24, Greenville, Pa., 25, E. Liverpool, O., 26, New Philadelphia 27.

MRS. B. O'SHAUGHNESSY, WASH LADY (Frank E. Baker, mgr.): Chicago, Ill., Oct. 22-27, Milwaukee, Wis., 28-Nov. 3.

MOREY STOCK: Abilene, Kan., Oct. 22-27.

MORRISON COMEDY (Leigh Morrison, mgr.): Portland, Me., Oct. 22-27.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Bryan, O., Nov. 5, Napanee, Ind., 6, Garrett 7-10.

MURPHY, JOSEPH: Toronto, Can., Oct. 22-27, Detroit, Mich., 29-Nov. 3, Chatham, Ont., 5, St. Thomas 6, London 7, St. Catherines 8, Hamilton 9-10.

MURPHY, TIM (Fred G. Berger, mgr.): Milwaukee, Wis., Oct. 15-27, Washington, D. C., 29-Nov. 3.

MURPHY'S MASQUERADE (Joe King, mgr.): Austin, Tex., Oct. 23, La Grange 24, Brennan 25, Temple 26, 27.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.): Baltimore, Md., Oct. 22-27, Tyrone, Pa., 29, Bellefonte 30, Johnstown 31, Altoona Nov. 1, Cumberland 2.

MYERS, LITTLE IRENE (Will H. Myers, mgr.): Fort Wayne, Ind., Oct. 22-27.

MYRKLE AND HARDER (J. C. Glasgow, mgr.): Staunton, Va., Oct. 22-27, Knoxville, Tenn., 29-Nov. 3, Augusta, Ga., 5-10.

NAUGHTY ANTHONY AND MADAME BUTTERFLY (David Belasco, prop. and mgr.): Providence, R. I., Oct. 22-24, Lynn, Mass., 25.

NEILL, JAMES: Helena, Mont., Oct. 23, Butte 24-27, Anaconda 29, Salt Lake City, U., 29-Nov. 3, Grand Junction 5, Leadville 6, Cripple Creek, Col., 7, Pueblo 8, Colorado Springs 9, 10.

NETHERSOLE, OLGA: New York city Nov. 12—indefinite.

NEW YORK STOCK (Felix Rice, mgr.): Greensboro, N. C., Oct. 22-24, Goldsboro 25-27.

NEXT DOOR (J. H. Arthur, mgr.): Sunbury, Pa., Oct. 23, Mt. Carmel 24, Ashland 25, Girardsville 26, Shenandoah 27, Mahanoy City 29, Pottsville 30, Lebanon 31, Reading Nov. 1-3, Shamokin 5, Mauch Chunk 6, Lehighton 7.

OLCOTT, CHAUNCEY: Detroit, Mich., Oct. 22-27.

OLD ARKANSAW: Horton, Kan., Oct. 23, Topeka 25, Lawrence 26, Leavenworth 27, Richmond, Mo., 29, Sedalia 31, Warrensburg Nov. 1, Rich Hill 3, Galena, Kan., 4, Carthage, Mo., 5, Joplin 6, Columbus, Kan., 7, Pittsburg 8, Ft. Scott 10.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Butte, Mont., Oct. 22-27, Dillon 29, Pocatello, Ida., 30, Boise City Nov. 1, Baker City, Ore., 2, 3, La Grande 5, Walla Walla, Wash., 6, Pendleton, Ore., 7, The Dalles 8, Vancouver, B. C., 9, Astoria, Ore., 10.

OLIVER-LESLIE STOCK: Los Angeles, Cal., Sept. 9—indefinite.

O'NEILL, JAMES (Liebler and Co., mgrs.): New York city Oct. 22—indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Davenport, Ia., Oct. 23, Cedar Rapids 24, Ottumwa 25, Burlington, Ill., 26, Quincy 27.

ON THE SUWANEE RIVER (Stair and Havlan; props.; C. M. Pate, mgr.): Chicago, Ill., Oct. 21-27, Louisville, Ky., 28-Nov. 3, Cincinnati, O., 5-10.

PALMER'S STOCK (W. R. Palmer, mgr.): Greensboro, N. C., Oct. 22-24, Goldsboro 25-27, Rocky Mount 29-31, Fayetteville Nov. 1-3, Florence, S. C., 5-7, Sumter 8-10.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Fall River, Mass., Oct. 22-27, Haverhill 29-Nov. 3, Lawrence 5-10.

PAYTON, CORSE, STOCK (David L. Ramage, mgr.): Taunton, Mass., Oct. 22-27, Lynn 29-Nov. 3, New London, Conn., 5-10.

PAYTON THEATRE STOCK (F. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 24—indefinite.

PERKINS, WALTER E. (The Man from Mexico; Will O. Wheeler, mgr.): Wellsville, N. Y., Oct. 23, Penn Yan 24, Canandaigua 25, Seneca Falls 26, Ithaca 27, Binghamton 29.

PODGERS STOCK: New London, Conn., Oct. 22-27, Norwich 28-Nov. 3.

PIERSON STOCK: Atlanta, Ga., Sept. 24—indefinite.

PRICE ARLINGTON (William N. Smith, mgr.): Enid, Okl. T., Oct. 22-27, Hennessy 29-31.

PRIVATE JOHN ALLEN (Chas. B. Hanford): Macon, Ga., Oct. 23, Columbus 24, Montgomery, Ala., 25, Birmingham 26, Anniston 27, Atlanta, Ga., 29, Mobile, Ala., 30, Meridian, Miss., 31, Columbus Nov. 1, Greenville 2, Vicksburg 3, Monroe, La., 5, Shreveport 6, Marshall, Tex., 7, Tyler 8, Palestine 9, Houston 10.

QUO VADIS (Aiden Benedict's; Col. Bernard, mgr.):

THE STOWAWAY (Thomas and Newton, mgrs.): Kingfisher, Okl. T., Oct. 22, Oklahoma City 24, Guthrie 25, Perry 26, Ponca City 27, Arkansas City, Kan., 28, Wellington 29, Winfield 31, Wichita Nov. 1, Newton 2, McPherson 3.

THREE FEET OF LOVE: E. N. McDowell, mgr.): Chicago, Ill., Oct. 28-Nov. 3, Peoria 6, Galesburg 7, Burlington, Ia., 8, Oskaloosa 10.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Brockton, Mass., Oct. 23, Lawrence 24, 25, Newport, R. I., 26, New Bedford, Mass., New York city 29—indefinite.

THE WATCH ON THE RHINE (Nelson, Yale & Ellis, mgrs.): Cincinnati, O., Oct. 21-27, Pittsburg, Pa., 28-Nov. 3.

THE WOMAN IN BLACK (Jack Hoeffler, mgr.): So. Chicago, Ill., Oct. 23, Kokomo, Ind., 24, Muncie 25.

THE WORLD (Dickson and Mustard; D. E. Benn, mgr.): Milwaukee, Wis., Oct. 21-27.

THE WORLD AGAINST HER (Sam B. Villar: Hyde Park, Mass., Oct. 23, Plymouth 24, Putnam, Conn., 25, Jewett City 26, River Point 27.

THEODORA (Clarence M. Brune, mgr.): Boston, Mass., Oct. 22-27.

THROUGH THE BREAKERS (Gus Hill, mgr.): Buffalo, N. Y., Oct. 22-27.

TOO RICH TO MARRY: Gadsden, Ala., Oct. 23, Cleveland, Tenn., 24, Morristown 25, Asheville, N. C., 26, Charlotte 27, Spartansburg, S. C., 29, Anderson 30, Gainesville, Ga., 31, Athens Nov. 1, Dalton 2, Talladega, Ala., 3, Atlanta, Ga., 5, 6, Selma, Ala., 7.

TOWN TOPICS (A. Q. Scammon, mgr.): Richmond, Va., Oct. 25, Norfolk 26, Newport News 27.

TWO DOLLA COMPANIONS (No. 1, Gorman Bros., mgrs.): Gananoque, Ont., Oct. 23, Brockville 24, Belleville 25, Peterborough 26, Lindsay 27, Orillia 29, Barrie 30, 31, Berlin Nov. 1, Woodstock 2, London 3.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Jersey City, N. J., Oct. 22-27, Philadelphia, Pa., 29-Nov. 3.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Marinette, Wis., Oct. 23, Menominee 24, Appleton 25, Waupaca 26, Grand Rapids 27, Stevens Point 29, Wausau 30, Merrill 31.

UNCLE BEZ (Fran. Adams): New Bremen, O., Oct. 23, Greenville 24, Urbana 25, Mechanicsburg 26, Crestline 27, Kenton 29.

UNCLE JOSH SPRUCEBY (Western; D. E. Levis, mgr.): Baker City, Ore., Oct. 23, La Grand 24, Pendleton 25.

UNCLE JOSH SPRUCEBY (Northern; D. E. Levis, mgr.): Newark, N. Y., Oct. 23, Geneva 24, Penn Yan 25, Canandaigua 27.

UNCLE JOSH SPRUCEBY (Eastern; D. E. Levis, mgr.): Curwensville, Pa., Oct. 23, Clearfield 24.

UNCLE SAM IN CHINA (Alden Benedict's; John L. Ashton, mgr.): New York city Oct. 22-27.

UNCLE TOM'S CABIN (Ed F. Davis, mgr.): Prescott, Ariz., Oct. 23, Phoenix 24, 25, Tempe 26, Mesa 27, Prescott 29, Jerome 30.

UNCLE TOM'S CABIN (Al. W. Martin's, Eastern; Chas. L. Walters, mgr.): Wheeling, W. Va., Oct. 22-24, Washington, Pa., 25, Steubenville, O., 26, E. Liverpool 27.

UNCLE TOM'S CABIN (Al. W. Martin's, Western; Geo. D. Walters, mgr.): Council Bluffs, Ia., Oct. 23, Glarinda 24, Nebraska City, Neb., 25, Lincoln 26, 27, Beatrice 29, Topeka, Kan., 30.

UNCLE TOM'S CABIN (Stetson's, Eastern; Lewis Washburn, mgr.): Hoboken, N. J., Oct. 22-24, Nyack, N. Y., 25, Haverstraw 26, Newburgh 27, Kingston 29, Coxsackie 30, Amsterdam 31.

UNCLE TOM'S CABIN (Stetson's, Western; Wm. Kibbe, mgr.): Erie, Pa., Oct. 23, St. Catherine's, Ont., 24, Hamilton 25-27.

UNDER SEALED ORDERS (Joseph Muller, mgr.): Salt Lake City, U., Oct. 22-27.

UNDER THE DOME (Lincoln J. Carter, mgr.): Charleston, Ill., Oct. 23, Mattoon 24, Pana 25, Canton 26, Pekin 27.

UNDER THE RED ROBE (Julius Cahn, mgr.): Lynn, Mass., Oct. 26, 27.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VAN DYKE AND EATON: Hannibal, Mo., Oct. 22-27.

VILLAIR, ALLEN (Geo. Hasbrouck, mgr.): Palmer, Mass., Oct. 22-27, Westfield 29-Nov. 3, Dalton 5-10.

VON WEGERN, MARIE: Akron, O., Oct. 23, Delphi 24, Findley 25, Lima 26, Columbus 27.

WAITE'S COMEDY (E. R. Simmons, mgr.): Fitchburg, Mass., Oct. 22-27, New Bedford 29-Nov. 3, Brockton 5-10.

WALSH, BLANCHE: New York city Oct. 8—indefinite.

WALTERS, JULE (Slide Tracked): Orville, O., Oct. 23, Salem 24, Alliance 25, Kent 26, Youngstown 27, Ashtabula 30, Lorain 31, Norwalk Nov. 1, Sandusky 2, Findlay 3, No. Baltimore 5, Leipsic 6, Ottawa 7, St. Mary 8, Delphos 9, Ft. Wayne, Ind., 10.

WAR ON WOMEN (Hope Booth): Columbus, O., Oct. 25-27, Dayton 29-31, Indianapolis, Ind., Nov. 1-3.

WARD AND VOKES (E. D. Stair, mgr.): Kansas City, Mo., Oct. 22-27, St. Louis 28-Nov. 3, Alton, Ill., 4.

WARNER COMEDY (Ben R. Warner, mgr.): Mason City, Ia., Oct. 22-27.

WAY DOWN EAST (Western): Cincinnati, O., Oct. 22-27.

WE-UNS OF TENNESSEE (Mittenthal Bros., mgrs.): New Haven, Conn., Oct. 22-24, Paterson, N. J., 25-27.

WHAT HAPPENED TO JONES (Chas. F. Brown, mgr.): Gardner, N. H., Oct. 23, Orange 24, Pittsfield 25, Troy, N. Y., 26, 27, Camden, N. J., 28-30, Atlantic City Nov. 1, Asbury Park 2, Elizabeth 5, Plainfield 6, Boonton 7, Paterson 8-10.

WHERE IS COBB (Eastern; Miller and Eagan, mgrs.): Schenectady, N. Y., Oct. 23, Owego 26, Waverly 27, Milton, Pa., 31, Mt. Carmel Nov. 1, Shamokin 2, Lewiston 3, Bellefonte 5, Renovo 6, Lock Haven 7, Philipsburg 8, Clearfield 9, Hastings 10, Punxsutawney 12, Dubois 13.

WHERE IS COBB (Western; Elmer Walters, mgr.): Parsons, Kan., Oct. 25, Ottawa 25, Topeka 26, Emporia 27, McPherson 29, Hutchinson 30.

WHO IS WHO (F. W. Stair, mgr.): Johnstown, Pa., Oct. 22, Windburne 24, Milton 26, Danville 27, Shamokin 29, Ashland 30, Mahanoy City 31, Pottsville Nov. 1.

WHOSE BABY ARE YOU (Swan and Murphy's): Portland, Ore., Oct. 22-27, Roseburg 29, Marysville, Cal., 31, Napa Nov. 1, Vallejo 2, Santa Rosa 3, San Francisco 4-10.

WIEDEMANN'S BIG SHOW (Willis Bass, mgr.): Jackson, Tenn., Oct. 22-27, Helena, Ark., 29-Nov. 3, Jackson, Miss., 5-10.

WILLIAMS AND WALKER (Geo. H. Harris, mgr.): New York city Oct. 15-29, Harlem, N. Y., 22-28.

WILLS BROS.: Elizabeth, N. J., Oct. 22-24.

WILSON, GEO. W. (E. D. Davenport, mgr.): Woonsocket, R. I., Oct. 22-27, Hartford, Conn., 29-Nov. 3.

WINE, WOMAN AND SONG: New York city Oct. 22-27.

WOMAN AND WINE (Harry Duel Parker, mgr.): Philadelphia, Pa., Oct. 22-27.

WOOD DRAMATIC: Mt. Holly, N. J., Oct. 22-27.

WOODWARD WARREN: Americus, Ga., Oct. 21-23, Albany 24-26, Valdosta 28-Nov. 3, Rome 5-10.

ZAZA (No. 2, Chas. Frohman, mgr.): New Orleans, La., Oct. 22-27.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (William Park, mgr.): Cedar Rapids, Ia., Oct. 27.

ANDREWS OPERA (Chas. D. Hazelrigg, mgr.): London, Ont., Oct. 22-24.

AZZALI OPERA: San Francisco, Cal., Sept. 8—indefinite.

BLACK PATTI TROUBADOURS (Voeckel and Nolan, mgrs.): Orillia, Ont., Oct. 23, Barrie 24, Guelph 25, Berlin 26, Galt 27, London 29, St. Thomas 30, Hamilton 31, St. Catherines Nov. 1, Lockport, N. Y., 2, Niagara Falls 3, Buffalo 4, Dunkirk 5, Jamestown 6, Olean 7, Bradford, Pa., 8, Franklin 9, Meadville 10.

CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.

CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.

COLUMBIA COMIC OPERA: Raleigh, N. C., Oct. 23-26, Wilmington Nov. 5-10.

DANIELS, FRANK (Kirke La Shelle, mgr.): St. Joseph, Mo., Oct. 23, Topeka, Kan., 24, Kansas City, Mo., 25-27, Denver, Col., 29-Nov. 3, Pueblo 5, Colorado Springs 6, Salt Lake City, U., 8-10.

DE ANGELIS, JEFFERSON: St. Louis, Mo., Oct. 22-27, Pittsburg, Pa., 29-Nov. 3.

ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.

FOXY QUILLER: Washington, D. C., Oct. 22-27.

GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York city Oct. 1—indefinite.

GRAU, MAURICE: Los Angeles, Cal., Nov. 9, to San Francisco 12-Dec. 1.

HERALD SQUARE OPERA (Nelson and Kintzing): Danville, Va., Oct. 22, 23, Durham, N. C., 26, Weldon 29-Nov. 3.

NIELSEN, ALICE (Frank L. Perley, mgr.): Pittsburgh, Pa., Oct. 22-27.

ROBINSON OPERA (Frank V. French, mgr.): St. Johns, N. F., Oct. 1-27.

SAN TOY: New York city Oct. 1—indefinite.

SUPERBA (Hanlon's): Cincinnati, O., Oct. 21-27, Marion, Ind., 29, So. Bend 30, 31, Joliet, Ill., Nov. 1, 2, Racine, Wis., 3.

THE BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): New York city Sept. 24—indefinite.

THE BELLE OF NEW YORK (8 S. Shubert, mgr.): Little Rock, Ark., Oct. 27.

THE BOSTONIANS: Providence, R. I., Oct. 25-27, Boston, Mass., 29-Nov. 3.

THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Portland, Me., Oct. 22-24, Biddeford 25, Portsmouth, N. H., 26, Dover 27, Manchester 29, Nashua 30, Lowell, Mass., 31, Salem Nov. 1, Worcester 2, 3, Providence, R. I., 5-10.

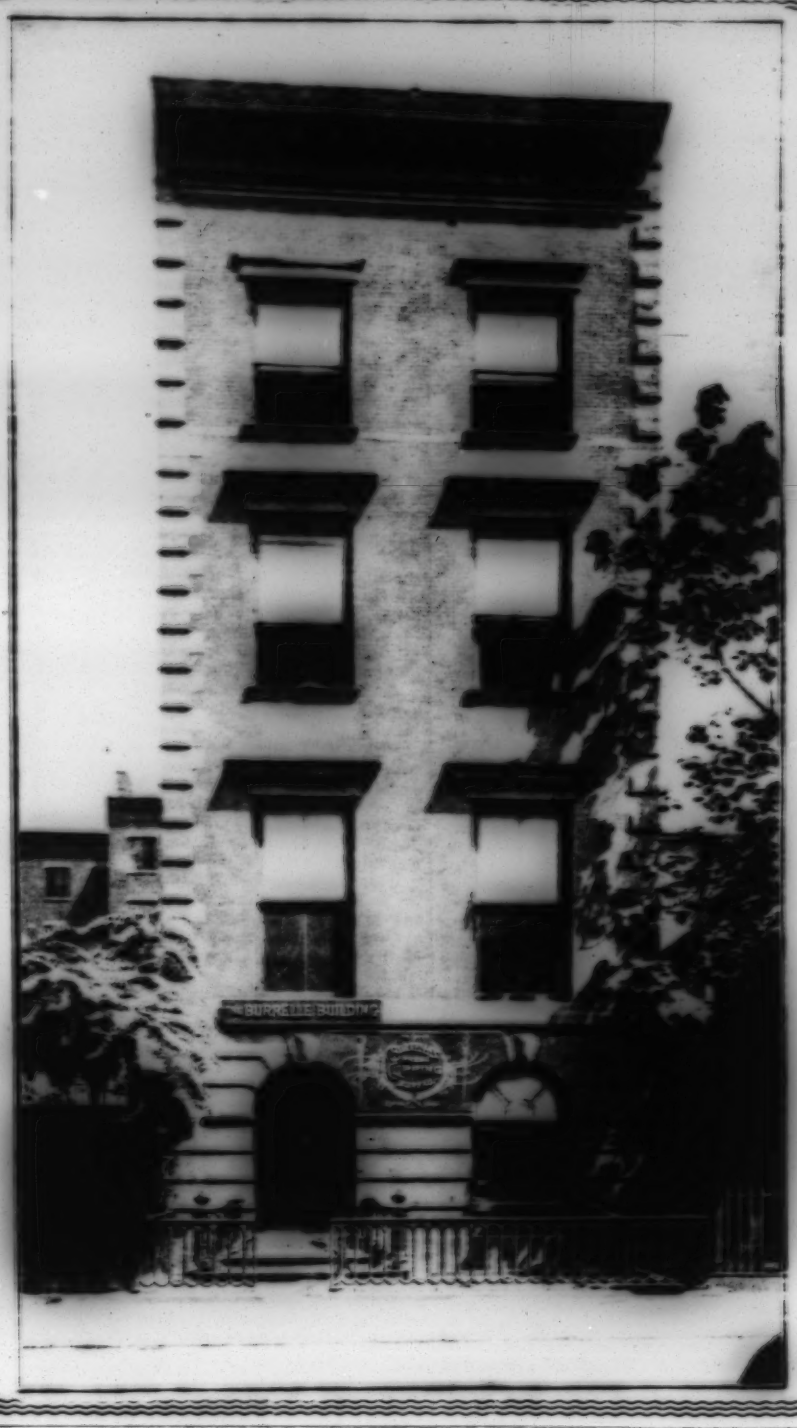
THE PRINCESS CHIC: Buffalo, N. Y., Oct. 22-27.

THE ROUNDERS: Brooklyn, N. Y., Oct. 22-27.

THE TELEPHONE GIRL: Boston, Mass., Oct. 22-27, Pittsburg, Pa., 29-Nov. 3.

WILBUR OPERA (Maud Dudela, mgr.): Mansfield, O., Oct. 22-27.

WILSON, FRANCIS: Brooklyn, N. Y., Oct. 22-27.



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VARIETY.

A DAY AT MANHATTAN (Yale's): Oakland, Ill., Oct. 23, Paris 24, Marshall 25, Terre Haute, Ind., 26, 27.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): Chicago, Ill., Oct. 21-27, Brooklyn, N. Y., 29-Nov. 3.

AUSTRALIAN BURLESQUERS: Buffalo, N. Y., Oct. 29-Nov. 3.

BIG SENSATION (Matt J. Flynn): N. Y. city Oct. 22-27.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Philadelphia, Pa., Oct. 22-27.

BON TON BURLESQUERS (Ed. F. Rush, mgr.): St. Paul, Minn., Oct. 22-27, Milwaukee, Wis., 29-Nov. 3.

BOWERY BURLESQUERS: Baltimore, Md., Oct. 22-27.

CITY CLUB (Miner's; Clark Ball, mgr.): St. Louis, Mo., Oct. 22-27, Kansas City 29-Nov. 3, Chicago, Ill., 5-10.

CRACKER JACKS: Philadelphia, Pa., Oct. 22-27.

DAINTY DUCHESS (L. L. Weber, mgr.): Brooklyn, N. Y., Oct. 15-27.

DEVERE, SAM: New York city Oct. 22-27.

DEWEY BURLESQUERS: Newark, N. J., Oct. 22-27.

ELITE VAUDEVILLE (F. E. Warner, mgr.): St. Thomas, Ont., Oct. 23.

EMPIRE VAUDEVILLIANS: Chicago, Ill., Oct. 15-27.

EUROPEAN SENSATION: Brooklyn, N. Y., Oct. 22-27.

FADS AND FOLLIES: New London, Conn., Oct. 22-23, Middletown 24, 25, Hartford 26, 27.

FULGORA'S STARS: Buffalo, N. Y., Oct. 22-27, Toronto, Ont., 29-Nov. 3.

GAY MORNING GLORIES: Providence, R. I., Oct. 22-27.

HIGH ROLLERS (A. H. Woodhull, mgr.): Milwaukee, Wis., Oct. 22-27, Minneapolis, Minn., 29-Nov. 3, St. Paul 5-10.

HYDE'S COMEDIANS: Pittsburg, Pa., Oct. 22-27.

IMPERIAL BURLESQUERS (H. W. Williams, Jr.): Boston, Mass., Oct. 22-27.

INDIAN MAIDENS (Frank B. Carr, mgr.): Rochester, N. Y., Oct. 22-27.

IRWIN BROS.: New York city Oct. 15-27.

JACKS, SAM T.: Washington, D. C., Oct. 22-27.

JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Boston, Mass., Oct. 22-27, Fall River 29-31, Lynn Nov. 1-3, Providence, R. I., 5-10.

KNICKERBOCKER BURLESQUERS (Robie's): Jersey City, N. J., Oct. 22-27, Newark 29-Nov. 3, Baltimore, Md., 5-10.

LAFAYETTE SHOW (J. J. Morton, mgr.): Toledo, O., Oct. 22-27.

LE VOYAGE EN SUISSE: Jersey City, N. J., Oct. 22-27.

LONDON BELLES (Rose Sydell's): New York city Oct. 15-27.

NEW YORK GIRL (Howard and Emerson, mgrs.): Philadelphia, Pa., Oct. 22-27.

ORPHEUM SHOW (Martin Peck, mgr.): Cincinnati, O., Oct. 22-27.

QUEEN OF THE ORIENT: Philadelphia, Pa., Oct. 22-27.

READICK'S BLACK CROOK (A. R. Felton, mgr.): Boise City, Id., Oct. 23, Caldwell 24, Baker City, Ore., 25, The Dalles 26, Portland 28-Nov. 3, Astoria 5, Vancouver, B. C., 6, Aberdeen, Wash., 7, Olympia 8, Tacoma 9, 10.

REILLY AND WOODS (Frank D. Bryan, mgr.): Brooklyn, N. Y., Oct. 22-27.

REILLY AND WOODS (Frank D. Bryan, mgr.): Brooklyn, N. Y., Oct. 22-27.

RICE AND BARTON'S BIG GAIETY: Paterson, N. J., Oct. 22-27, Philadelphia, Pa., 29-Nov. 3, Indianapolis, Ind., 5-10.

ROSE HILL ENGLISH FOLLY: Cincinnati, O., Oct. 21-27, Pittsburg, Pa., 28-Nov. 3, New York city 5—indefinite.

ROYAL BURLESQUERS (Jack Bros., mgrs.): Indianapolis, Ind., Oct. 22-27.

SCRIBNER SHOW: Cleveland, O., Oct. 22-27, Buffalo, N. Y., 29-Nov. 3.

THE RAMBLERS (Henck and Fennessy): Washington, D. C., Oct. 22-27.

THE SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Providence, R. I., Oct. 22-27.

TROCADERO BURLESQUERS: Lynn, Mass., Oct. 22-24.

TUXEDO CLUB: Brooklyn, N. Y., Oct. 22-27.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Kansas City, Mo., Oct. 22-27.

UTOPIANS (T. W. Dinkins, mgr.): Detroit, Mich., Oct. 22-27, Chicago, Ill., 28-Nov. 3.

VAGABONDS (T. W. Dinkins, mgr.): Minneapolis, Minn., Oct. 22-27, St. Paul 29-Nov. 3, Omaha, Neb., 5-10.

VICTORIA BURLESQUERS: Buffalo, N. Y., Oct. 22-27.

MINSTRELS.

PARLOW AND WILSON'S: Tyrone, Pa., Oct. 24.

REACH AND BOWERS: The Dalles, Ore., Oct. 27, Walla Walla, Wash., 24.

CRACK-A-JACK (Clark Hillyer, mgr.): Brooklyn, N. Y., Oct. 22-27, Newark, N. J., 29-Nov. 3, Philadelphia, Pa., 5-10.

CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Carlton, Me., Oct. 22, Presque Isle 24, Houlton 26, Patten 27, Brownsville 29, Greenville 30, Dexter 31, Oldtown Nov. 1, Bucksport 2, Bangor 3, Foxcroft 5, Waterville 6, Winthrop 7, Augusta 8, Skowhegan 9, Fairfield 10.

FIELD AT 6 (Western; Chas. H. Ventress, mgr.): New Orleans, La., Oct. 21-27.

GORTON'S (Charles H. Larkin, mgr.): Ellensburg, Wash., Oct. 23, Tacoma 24, Victoria, B. C., 26, Vancouver 27, Seattle, Wash., 28-Nov. 3.

HAVERLY'S: Bismarck, N. D., Oct. 23, Billings, Mont., 25, Livingston 26, Bozeman 27.

HENRY'S, BIJ: Curtesville, Pa., Oct. 23, Lancaster 24.

MAHARA'S: Orange, La., Oct. 22, Jennings 24, Lafayette 25, Opelousas 26, Franklin 27.

MORRISON'S, Belle Gilbert Flagg, mgr.): Sydney Mines, N. S., Can., Oct. 22-27, New Glasgow 29, Charlottetown, P. E. I., 25, 26, Summerside 27.

NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Westfield, Mass., Oct. 23, Northampton 24, Holyoke 25-27, Worcester 29, Clinton 30, Leominster 31.

PRIMROSE AND DOCKSTADER'S (Chas. H. Decker, mgr.): Wheeling, W. Va., Oct. 25, Columbus, O., 24, Dayton 25, Richmond, Ind., 26, Indianapolis 27, Cincinnati, O., 28-Nov. 3.

RICE AND EVERS AND PRINGLE'S (Rusco and Holland, mgrs.): Luling, Tex., Oct. 23, Lockhart 24, San Antonio 25, Austin 26, Georgetown 27, Taylor 29, Hearne 30, Calvert 31.

RUSCO AND HOLLAND'S: Athens, Ga., Oct. 23, Augusta 24 Macon 25, Atlanta 26, 27, Montgomery, Ala., 29, Selma 30, Mobile 31.

SUN'S, GUS: Hoosick Falls, N. Y., Oct. 23, Coxsackie 24, Catskill 25, Saugerties 26, Cornwall 27, Suffern 29, Port Jervis 30, Middletown 31, Newton, N. J., Nov. 1, Belvidere 2, Washington 3, Dover 5, Morristown 6, So. Amboy 7, Asbury Park 8, Freehold 9, Lakewood 10.

VOGEL AND DEMING'S: Ypsilanti, Mich., Oct. 23, Mt. Clemens 24, Pt. Huron 25, Petrolia 26, Chatham, Ont., 27.

WARD'S: Cynthiana, Ky., Oct. 23, Maysville 26.

WEST'S, WM. H.: San Francisco, Cal., Oct. 22-27.

WHITNEY'S SAN FRANCISCO: Tilton, N. H., Oct. 24.

MISCELLANEOUS.

AMENTS, CAPT. W. D.: Mt. Vernon, Ky., Oct. 23.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Stillwater, Minn., Oct. 24, Menominee, Wis., 25, Stevens Point 26, Beloit 29, Janesville 30, Baraboo 31, Rochester, Minn., Nov. 1, Windom 2, St. James 3, Blue Earth City 5, Albert Lea 6, Mason City, Ia., 7, Ottumwa 8, Cedar Falls 9.

BROOKE CHICAGO MARINE BAND (Central Lyceum Bureau, mgrs.): Montpelier, Vt., Oct. 23, Barre 24, Concord 25, N. Adams, Mass., 26, Hartford, Conn., 27, Westfield, Mass., 28, Johnstown, N. Y., 29, Cobleskill 30, Oneonta 31, Binghamton Nov. 1, Norwich 2, Elon 3, Tryon 5.

FIFTY FIRST IOWA BAND: Rochester, Minn., Oct. 24, Owatonna 25.

GILLETTES, THE (Hypnotists; J. H. Bush, mgr.): McPherson, Kan., Oct. 22-25.

HULL AND LONG'S: Connersville, Ind., Oct. 22-27.

HUERMANN, LEON (Thuenser and Gorman): Colorado Springs, Col., Oct. 23, Florence 24, Salida 25, Montrose 26, Grand Junction 27, Leadville 28, Canon City 29, Raton, N. M., Nov. 1, Las Vegas 2, Santa Fe 3, City of Mexico, Mex., 5-10.

INNES' BAND: Philadelphia, Pa., Oct. 27, Washington, D. C., 28, Pittsburgh, Pa., 29, Wheeling, W. Va., 30, Parkersburg 31, Charleston Nov. 1, Knoxville, Tenn., 2, Asheville, N. C., 3, Knoxville, Tenn., 4, Spartanburg, S. C., 5, Athens, Ga., 6, Atlanta 7, Macon 8, Augusta 9, Savannah 10.

KELLAR (Magician; Dudley McAdow, mgr.): Chicago, Ill., Oct. 21-27, Milwaukee, Wis., 28-Nov. 3, Kenosha 4, Racine 5, Oshkosh 6, Janesville 7, Aurora, Ill., 8, Elmwood 9, Springfield, Mo., 10.

KNOWLES, THE (Hypnotists; F. E. Knowles, mgr.): Lexington, Mo., Oct. 23-27, Fulton 29-Nov. 3, Sedalia 5-7.

LAUERBACH'S ZOO: Piqua, O., Oct. 22-26.

LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.

PERKINS, ELI: Sandy Creek, N. Y., Oct. 23, Wilkesbarre, Pa., 25, Sumner, Ill., 29, Mariana, Ark., 31, Ozark, Mo., Nov. 1.

RAPP (Magdelana; Suzanne Mich., Oct. 22-27.

ROYAL MARINE BAND (Fernando Giannini, mgr.): Seattle, Wash., Oct. 21-23, Victoria, B. C., 24, Vancouver 25, New Westminster 26, New Whatcom, Wash., 27, Olympia 29, Tacoma 30, Portland, Ore., 31-Nov. 3.

SARGENT AND TENNANTS': Bristol, N. H., Oct. 22-24, Belmont 25-27.

SEVENGALA (Walter C. Mack, mgr.): Shawano, Wis., Oct. 22-27, Clintonville 29-Nov. 3, Watertown 5-10.

THOMAS AND TUCKER'S BUBBLE SINGERS: Tonawanda, N. Y., Oct. 25, 26.

WESTLAKE'S CARNIVAL: Richmond, Va., Oct. 22-27.

CIRCUSES.

BARNUM AND BAILEY'S: Augsburg, Germany, Oct. 22-24, Munich 25-Nov. 7.

BUFFALO BILL'S WILD WEST: Beaumont, Tex., Oct. 25, La Fayette, La., 24, New Orleans 25-28, Baton Rouge 29, Natchez, Miss., 30, Vicksburg 31, Greenville Nov. 1, Clarksdale 2, Memphis, Tenn., 3.

FOREPAUGH AND SELLS BROS.: Newberry, S. C., Oct. 23, Columbia 24, Augusta, Ga., 25, Americus 27, Columbus 29, Montgomery 30, Tuscaloosa 31, Columbus, Miss., Nov. 1, Meridian 2, Aberdeen 3.

PAWNEE BILL'S WILD WEST: Guthrie, Okl. T., Oct. 23, Perry 24, Stillwater 25, Perry 26, Blackwell 27.

RHODA ROYAL SHOWS: Alexandria, Va., Oct. 23.

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TELEGRAPHIC NEWS

CHICAGO.

Big Business All Around—Bills at the Theatres—Remarks.

(Special to The Mirror.)

Chicago, Oct. 22.

The man who had the money taken in at the box offices of the local theatres during the last week would never need to work again. It started in with a $10,000 opening house at the new Illinois, and night after night amusement seekers wandered from theatre to theatre in quest of the seats that could not be purchased. Of course, Joseph Jefferson led the procession, and on Thursday a local ticket speculator told me that he could get any price he asked for seats at Powers'. Besides delivering two or three lectures, Mr. Jefferson broke all local theatrical records as Rip, Caleb Plummer, Mr. Golightly, and Bob Acres and is still able to sit up and take nourishment. He fools 'em every year, as they are sure it will be his last, but I expect to see him back here in 1910. He is a wonder.

I believe that in the matter of mortality the Associated Press beats all. If two soldiers are killed in the Philippines the Associated Press kills forty, and if a barn is blown down in Wisconsin the Associated Press has a funnel shaped cloud work fearful havoc. Last week the Associated Press told us that if Roland Reed did not die he would be bedridden for life, and on the same day L. P. Hicks, of the company, wrote us that Roland was all right and would resume his tour in two weeks. The Associated Press ought to be arrested for carrying concealed weapons. It told of the "dismal failure" of A Parlor Match in London, and our Gawain, whom we bet on, told us of its big hit.

Manager Sol Litt could not begin to find room for all of the admirers of Chauncey Olcott during his two weeks' run of Mavourneen at McVickers', and last night the only Kellar was greeted by an enormous audience. He is there but for one week, after which we will have our first view of Caleb West.

The October dinner of the Forty Club will take place at the Wellington 30.

At Powers' to-night Viola Allen made a fine impression in her new play, In the Palace of the King, in which Edgar Davenport, William Norris, and other well-known players gave her excellent support.

Julia Marlowe is drawing enthusiastic audiences to the Illinois in Barbara Frietchie, though I must confess that the Weber and Fields burlesque of it, seen here first, spoiled its effectiveness in a measure. And I shall never be able to understand why the author kills Barbara and her lover in the last act. It spoils the appetite of the audience for oysters. Miss Marlowe is here three weeks now.

Palmer Sherman, from "down Mobile," sends me the name of Mae Sailor, nautical soubrette, for the album—also, Miss Chase Dodge, evidently shy.

They carried me back a quarter of a century down at Steinway Hall, now Kelly and Leon's Opera House, last Tuesday night, when "the only Leon" opened his permanent minstrel show. They had the bass balladist with the final low note; they sang the final choruses very proud, and they had Milt Barlow on one end, Lew Benedict on the other, and Fred Dixon in the middle. It was a leaf torn from the past, and as a reminiscence I enjoyed it. Whether it will go in these days remains to be seen.

That same night I traversed twenty-five years and six blocks and laughed with Ezra Kendall at the Chicago Opera House. He is "the best ever," and always worth the price of admission.

James Whitcomb Riley, "the Hoosier poet," as unique in his sphere as Kendall is in his, is to be at Central Music Hall to-morrow and Wednesday evening.

Broadhurst's latest farce, The House that Jack Built, has scored an unmistakable hit at the Grand Opera House, and Thomas Wise is responsible for a large share of the success. The play remains two weeks more, after which Princess Chic will be heard.

On the Stroke of Twelve was given at the Alhambra last week, and it may be merely a coincidence that the police closed up all of the saloons in that district at midnight. On the Suwanee River followed yesterday. It came from the Criterion, where it was succeeded by A Missouri Girl.

That sterling old actor, Frank C. Moynihan, returned to the stage temporarily last week, to oblige a friend, appearing in Knobs o' Tennessee at the Academy of Music.

Dick Golden had a fine week at the Great Northern in Old Jed Prouty, and was followed yesterday by Mrs. R. O'Shaughnessy, Wash Lady.

The Red Cat Inn followed Knobs o' Tennessee at the Academy of Music, and at the Bijou A Homespun Heart was succeeded by The Eleventh Hour. They must close earlier on the West Side.

I did not see the Dearborn Stock do The Merchant of Venice last week, and I imagine from what I saw in the papers that the least said about it the better. However, the company came back to earth again yesterday and gave The Amazons, with much success.

The Little Tycoon pleased the patrons of the Studebaker last week, and this evening the Castle Square Opera company revived The Brigands with marked success.

The Thomas Orchestra opened its tenth season brilliantly at the Auditorium last Friday, and Burton Holmes began his series of illustrated lectures with "The Edge of China" at Central Music Hall Thursday.

Mae De Sousa, the young soprano who immortalized Alderman "Bath House," John Coughlin's ballad, "Dear Midnight of Love," at the Chicago Opera House recently, made such a hit on her merits as a singer that she is now engaged for the Kohl-Castle circuit.

Fred E. Wright is floating about in this territory with some of the successful Hoyt plays.

The Castle Square "ad" writer so far forgot himself not long ago as to announce "El Capitan in English."

Jules Kusel has been engaged by Hal Reid to succeed John T. Sullivan as Nero Caesar in The Prince of the World. He joined at Omaha, after he wrote me from Manhattan, Kan., which sounds like Broadway, but isn't.

Virginia Ross, of The Belle of New York, sends me the following for the soubrette album: Lulu Withers (probably a "wringer"), Ella Hays (rural drama), Pearl Silverman (who evidently has a gentleman friend), and Abbie Coal (of the Wood Sisters).

Dick Golden, Bobby Gaylor, Melville Collins, Mae De Sousa, James H. Cullen, and others appeared at the big Press Club stag last Sa[illegible]

"Biff" Hall.

PHILADELPHIA.

The Adventures of Francois a Hit—At Other Playhouses—Business Improving.

(Special to The Mirror.)

Philadelphia, Oct. 22.

The Park Theatre opened on Saturday evening with the initial performance of The Adventures of Francois, a dramatization by Langdon Mitchell of Dr. S. Weir Mitchell's story of like title. A large and brilliant audience was present. The production was a success in every way. Henry E. Dixey triumphed as Francois, and play, company and mounting won emphatic approval. The cast:

Clarice	Mrs. Mitchell
Pauline	Deronda Mayo
Baronne D'Eschaye	Mabel Norton
La Zigue	Edythe Wentworth Sherrett
Madame de Belfort	Olive Beacon
Comtesse de Rochemont	Lillian Faire
Mademoiselle de Liancourt	Florence Gayford
Quatre-Pattes	Anne Caverly
Marquis St. Luce	Clement Bainbridge
Comte D'Ory	James Kibley
Comte de Brissac	Russell Hunsel
Baron D'Eschaye	Henry Stokes
Prince Duc le Pois	John H. Smiley
Seigneur de Belle Isle	Edgar Norton
Abbe L'Amoral	H. G. Carlton
Comte de Beauveau	Herbert Gresham
Henri, Vicome des Isle	Harry Wright
Jean Jaffard	Charles Havlin
Matthieu Jaffard	Joseph Wheelock
Pierre Jaffard	Harry Murdock
Gamekeeper	Harry W. Senior
Bazoche	George Delmar
Poul	Tom Hadaway
Garas	James T. Skelly
Danton	Joseph W. Smiley
Collot	Charles Bayne
Xavier	Walter Jefferson
Talma	E. W. Brown
Fleury	H. W. Coulman
Le Cuiste (valet)	R. Arlington
Francois	Henry E. Dixey

Readers of the novel will recognize that Mr. Mitchell, in transferring it to the stage, has made many changes, introducing new characters, motives and incidents. Yet the most dramatic episodes of the story have been retained. The play has for its theme the adventure of Francois with the Marquis de St. Luce. The first of the four acts takes place in a forest on the estate of St. Luce. A band of peasants startle a deer that the Marquis' son is hunting. Angered at losing his game, he strikes and kills one of the peasants. It is the eve of the French revolution, and the feeling against the aristocrats by the lower class is bitter. Jaffard, the dead man's brother, vows vengeance on the murderer and all his class. St. Luce is a royalist, and has refused to countenance the suit of the Comte de Brissac for the hand of his younger daughter, Pauline, as De Brissac's sympathies are with the revolutionists. The shooting of the peasants so horrifies De Brissac that he leaves at once for Paris to enroll with the citizen soldiery. It is at this juncture that Francois, ex-choir boy and present philosophical, nimble fingered thief, with his dog Toto, appears on the scene in time to see the corpse carried off. Francois picks the Marquis' pocket by way of introduction, entertains him with witty impudence and interests him with his reading of Horace in the original. He tells Clarice, the Marquis's elder daughter, that her brother slew the peasant, and she consents on that account to leave with her little son for Paris. But Francois has succumbed to Clarice's kindness, tenderness, and beauty. He surprises himself by returning to her her bracelet, which she has dropped, and Toto has found, and from this point his devotion to Clarice is the controlling influence in his life and furnishes the underlying motive of the play.

The scene of the second act is at the inn kept by a hag called Quatre-Pattes, a resort for thieves, where Francois is in his glory. There also is Jaffard, planning revenge on the St. Luces, who are due to pass by on their way from Paris to their chateau. For Clarice's sake Francois foils Jaffard's plots. In the third act Francois, now become a juggler, puts Jaffard in his power by learning of the existence of papers that prove him to be conspiring against Robespierre. He also learns that Jaffard is to lead an expedition to destroy St. Luce's chateau. Hastening thither, he warns the Marquis just as the peasants are heard approaching. The guests that the Marquis is entertaining flee in terror, and St. Luce and Francois are left to defend the chateau. They repel three attacks, but are at length overpowered and put on trial before an impromptu tribunal, at which Jaffard presides. Francois, whose jests have won for him the sympathies of the crowd, is promised freedom if he will insult the aristocrats. He jeers at each of the family until he reaches Clarice, who lies wounded at the hands of the son of the murdered Jaffard. Seeing him hesitate, Jaffard compels him to insult the woman he worships. Freed, Francois denounces Jaffard to the mob, and the document against Robespierre is found on Jaffard when he is searched. Jaffard is led away, disgraced, while Francois kneels to Clarice for forgiveness, but finds her apparently dead. In the last act Francois, now a soldier of the republic, returns to the chateau, and finds there a permanent home. The love affair of Pauline and De Brissac also ends satisfactorily.

The first three acts of the play are admirably made, vigorous, dramatic, with effective contrasts between the life of the rich and the poor. The third act, with the fight and the trial, is the best of all, and aroused a tumult of applause. The last act is weak, and needs to be brought up to the standard of the preceding acts.

Unquestionably, Francois is the best part Henry E. Dixey ever had, and in it he has made the hit of his variegated career. He gave a fascinating performance of the good natured, many sided vagabond. His grace, his spontaneity, his powers of burlesque, all aided in making his portrayal a lifelike one.

Mrs. Langdon Mitchell (Marion Lea) was a charming Clarice. Deronda Mayo filled the role of Pauline well. Anne Caverly was acceptable as the hideous Quatre-Pattes. Clement Bainbridge was successful as St. Luce. Joseph Wheelock was an excellent Jaffard. The many other roles were filled creditably. Liebler and Company have mounted the play handsomely and accurately. On account of the many complications between rival managements it is a question how long The Adventures of Francois will remain in this city, as Creston Clarke in The Only Way, which is now in rehearsal here, is announced to follow Nov. 5. When Mr. Clarke opens here the prices will be lowered to a popular basis.

May Irwin in The Belle of Bridgeport is in her second and last week at the Chestnut Street Theatre to large business. The Star and Garter 29, two weeks.

Ben Hur is in its third week at the Chestnut Street Opera House.

The Empire Theatre company opened to-night at the Broad Street Theatre for two weeks. Brother Officers is the offering for the week. Joseph Jefferson will follow Nov. 5.

The two weeks' engagement of Louis Mann and Clara Lipman at the Walnut Street Theatre with All on Account of Eliza is a success. Hearts are Trumps next week.

Gilmore's Auditorium has Women and Wine this week, opening to a large house. The Girl from Maxim's 29. A Wise Guy Nov. 5.

The Durban-Sheeler Stock company at the Girard Avenue Theatre have for this week's programme A Colonial Girl. It is well presented. Never Again 29. The Sporting Duchess Nov. 5.

At Forepaugh's Theatre the stock company offers A Night at the Circus, each member enlivening the play by introducing a specialty. Business large.

Secret Service is at the National. Next Week, Two Little Vagrants.

The Standard Theatre Stock company gives The Crossroads of Life. Between the acts Marguerite Clemons and Lubin's moving pictures.

The People's Theatre has The Gunner's Mate. The Firemen's Pension Fund Benefits continue to keep up the business. A Ward of France 29. King of the Opium Ring Nov. 5.

Dumont's Minstrels at the Eleventh Street Opera House continue to crowded houses.

Innes' Band is announced to appear at the Academy of Music for 27.

Hashim's Grand Opera House have this week one of the best bills presented here this season, including Bessie Bonehill, Charles T. Aldrich, Mr. and Mrs. Sidney Drew, Lew Hawkins, Seeley and West, the Alabama Comedy four, the Van Aukens, Ward and Curran, Kelly and Reno, Charles De Camo, and the Doherty Sisters. Business very large.

Keith's announcements are always up to a high standard. The current programme has Henry Lee, retained for a second week, Flo Irwin and Walter Hawley, Melville and Stetson, Joscavy Brothers, Eleanor Falk and her Jersey Lillies, Robertus and Wilfredo, Lizzie and Vinnie Daly, the Gardner Brothers, Herbert and Willing, Gallando, Gloss Brothers, John Flood, Little Elsie, and the biograph. Patronage always capacity.

The Arch Street Theatre is now occupied by a Hebrew dramatic company. The house has been rechristened the Oriental.

Our two new theatres on Chestnut Street, Keith's and the Garrick, will open Sept. 1, 1901.

Business is generally improving, caused by a better class of attractions at the high priced houses. The dramatic stock companies, popular priced houses and places of amusements devoted to vaudeville have done well since the opening of the season. S. Fernberger.

BOSTON.

The Choir Invisible to Close—Current Attractions—Small Talk.

(Special to The Mirror.)

Boston, Oct. 22.

Mrs. Fiske's artistic success as Becky Sharp remains one of the delights of the Boston season, and the splendid patronage at the Tremont indicates the popularity here of the foremost actress on the American stage. It was only last January that Mrs. Fiske played a long engagement here, but the present visit promises to be even more successful than that. Her impersonation is more fascinating than ever, and the thousand and one little artistic touches that go to make up the complete performance are more appreciated upon a rehearing, and one has a still higher regard for the talents of this remarkable actress. She has the benefit of an unusually strong supporting company, and every one of the long list of characters is admirably played, while the fine staging harmonizes perfectly with the work of Mrs. Fiske. In a word—Becky Sharp is the treat of the year.

Theodora is the one of the recent Sardou plays that Boston has known the least of, and for that reason its revival at the Boston to-night came in the line of a novelty. It has been given an elaborate staging, and the Roman hippodrome scene, with the horse race, is featured more than the names of the three stars—Minnie Tittell Brune, Clarence M. Brune, and Melbourne MacDowell. Let me see—I don't remember seeing Sarah Bernhardt do a standing horse race when she presented the piece here in French. The Bostonians will follow on Oct. 29.

Daniel Frohman's Stock company begin the second and last week of their engagement at the Hollis with a revival of Wheels Within Wheels, which is given with Jack Mason and Hilda Spong in the parts which they played at the Museum last Spring, but with Jameson Lee Finney as the bounder. The last half of the week will be devoted to The Manoeuvres of Jane, with Elizneth Tyree in Mary Mannering's original part. Mr. Frohman has been in town to watch the rehearsals of The Man of Forty, which will be the first play in New York.

A Virginia Courtship at the Castle Square presents William H. Crane's old success under most favorable circumstances. The full strength of the stock company—barring John Craig—is seen in the cast, and Lillian Lawrence makes a Prudence that would inspire a courtship whether it were in Virginia or in Patagonia. Under the Gaslight will follow.

The Telephone Girl wears well. At high prices the piece always played to capacity, and to-night at the Grand Opera House, for the opening of the second engagement at popular rates, the attendance was exceedingly good. The production was excellent in every respect, and Mabel Hite and Harry Hermsen scored in the parts originally played by Clara Lipman and Louis Mann.

The Sign of the Cross continues to attract large audiences to the Museum, where the engagement ends this week. There is an interesting member of the cast, Mignon Shattinger, who plays Dacia, and the curious fact is that, although she is an American girl, this engagement is the first that she has ever played in the country of her birth. She came from St. Louis, but her professional experience has been gained in London. Andrew Mack in The Rebel follows.

Ten Nights in a Bar Room is an appropriate revival for the stock at the Bowdoin Square for, after the play, the patrons at this popular West End house can go out and spend the remainder of one night in the bar rooms without going far from the neighborhood. True S. James and Suzette Willey play the parts of the drunkard and his wife. The Two Orphans will follow.

The Cadet Girl keeps on to large audiences at the Columbia, and the popular members of A. H. Chamberlyn's company seem to be greater favorites than ever. Dan Daly and Toby Claude are the long and the short of it, and between the limits are many clever players. Mrs. R. H. White, Jr., the shop girl who married her employer's son, made her stage debut to-night in the chorus.

The Choir Invisible is in its last week at the Park, and at the end of that time the choir will be invisible in every sense of the word. Liebler and Company will make a Boston production of Lost River to fill in a part of the time which they hold in this city. Rachel Booth will play the part done in New York by Mary Sanders.

The Long Strike is the play of the week at the Grand.

Charles Dalton plays Marcus Superbus in The Sign of the Cross for the one thousandth time during the present week at the Museum.

E. S. Willard sails from Liverpool on Friday, and comes directly to Boston with his company.

Adele Ritchie covered herself with glory last week by occupying a booth at Mechanics' Building to autograph her photographs for charity and listening to the Symphony Orchestra rehearsals in Symphony Hall simultaneously. That is to say, the papers put her in both places at the same time, and press agents never lie.

I was struck dumb when I read in the always trustworthy *Advertiser and Record* that J. T. Powers had delivered a lecture on the Passion Play in Tremont Temple. Surely that was an innovation for the comedian of San Toy, but the lecturer happened to be J. J. Lewis.

Harry S. Alward has to be a sort of a Dr. Jekyll and Mr. Hyde, for at the same time that he is booming Daniel Frohman's company here, he is doing the work for James K. Hackett in some other city. This dual work will end when Hackett comes to the Museum and the stock company gets home in November.

Dan Packard is going to send out on a tour of New England Prince Pro Tem.

Victor Herbert had a marked compliment paid to him at the Mechanics' Building last week. His Pittsburg orchestra furnished the music, and Mr. Herbert's own compositions were so popular that he had to change one programme so as to devote one evening entirely to them.

James Bennet Sturgis made a hit at the Park last week when he replaced William Hazeltine as Major Falconer in The Choir Invisible. Mr. Hazeltine was transferred to the new company, which is to play Lost River here at the Park, and one day he played here, took the midnight train, rehearsed all the forenoon in New York, traveled back and got here in time for the evening bill. Surely that was rapid transit.

Charles Mackay, of the Castle Square, is still rehearsing the congratulations of his friends on his success as Diogenes and Ferdinand Volage in The Marble Heart last week. Many of the knowing ones declare that his interpretation of the dual character has never been surpassed, while in some respects he excelled even his best known predecessors.

Fred C. Dayton, who made such a hit in his first overture as press agent with The Choir Invisible, has received a deserved compliment by being engaged to continue with Lost River.

There came pretty near being a panic at a South End house one night last week, when the audience saw a man rush down the aisle with smoke pouring from his pocket. It seems that R. J. Barron had a sore throat and carried some potash tablets in his pocket and all would have gone well, if he had not put some celluloid buttons in the same pocket. Friction, combustion, sensation, trip to hospital.

The weekly theatrical case in court concerned The Cadet Girl. William Klein, of New York, brought a bill in equity in the Superior Court against A. H. Chamberlyn and others asking for the appointment of a receiver, and asking for an order to prevent the payment of money from the receipts to Mr. Chamberlyn while the action is pending. He claims to bring the proceeding for the purpose of obtaining judgment for $3,700 for professional services. Chamberlyn says that Klein is George W. Lederer's counsel and that he has brought an exaggerated bill merely for annoyance. Jay Benton.

WASHINGTON.

Lafayette Square Stock Opens Well—Rose Coghlan to Star Again—Capital Comment.

(Special to The Mirror.)

Washington, Oct. 22.

The opening of the Lafayette Square Stock company to-night attracted a large and brilliant audience to welcome this permanent addition to Washington amusements. The Masqueraders was the bill, and its interpretation proved that the organization is all that has been claimed for it. To-night's performance was so excellent that no doubt is experienced as to the lasting success of the enterprise. The work of each of the companies was admirable and the performance went as smoothly as if it had been given for weeks. For this happy showing Walter Clarke Bellows, the stage director and producer, deserves much praise. Warm approval also was accorded the complete staging. The cast: David Benson, Eugene Ormonde; Sir Brice Skene, John T. Sullivan; Montague Lushington, Charles Wyngate; Eddie Benson, John Daly Murphy; Hon. Percy Blanchflower, Robert Rogers; Sir Winchmore Wills, M. D., Frederick Sullivan; George Copeland, Walter Craven; Fancourt, Frances M. Ball; Carter, T. E. O'Connor; Randall, William Bowen; Rodney, B. Neimeyer; Startland, H. H. Luisford; Jimmy Stokes, Robert Rogers; Brinkler, William H. Conley; Thomson, Lewis Ewing; Helen Lavondie, Alma Kruger; Lady Crandover, Louise MacIntosh; Clarice Biendeau, Katherine Field; Lady Shalford, Hortense Neilson, and Dulcie Lavondie, Blanche Bates. The Countess Valeska next week.

The New National has Hearts are Trumps this week. Primrose and Dockstader had one of the best minstrel weeks yet, which was richly deserved. E. H. Sothern and Virginia Harned will follow.

Foxy Quiller, the new opera by De Koven and Smith, presenting Jerome Sykes in the title-role, is at the Columbia. William Collier in On the Quiet, last week sent his audiences into fits of merriment. Our theatregoers are just awakening to Mr. Collier's merits. Tim Murphy is underlined.

Vernona Jarbeau, who was last week at Hashim's Academy of Music, her first time here in vaudeville, received an ovation at every appearance. Miss Jarbeau, by her work here, clearly established her claim as one of the leaders in her line of work. Her act teems with that vivacity that has always made her a favorite, and her negro and Irish recitations prove her an expert in dialogue work. She wore many rich and costly gowns.

Innes' Concert Band will give two concerts at the Columbia Theatre next Sunday. Frances Boyden will be the vocal soloist.

A complimentary matinee was given Thursday at the Marble Hall, at Soldiers' Home, for the entertainment of the six hundred resident veterans by Primrose and Dockstader's Min-

strels. Before the performance the company was dined by General Ruggles, governor of the Home.

Rose Coghlan, this year with Hyde's Comedians, announces that next season she will re-enter the legitimate as a star, appearing in a play written by her brother, the late Charles Coghlan, entitled The Widow Marechal.

The transfer of the Philadelphia Park Theatre by the Hashim Brothers, returned Paul N. Furman to the Academy of Music here as assistant business-manager last week, to act in the absence of Alexander Hashim, who went to New York to assume control of Koster and Bial's. Najeb Hassim arrived to-day, and will remain for a while directing the Academy of Music. JOHN T. WARDE.

ST. LOUIS.

Stock and Combination Bills—The Musical Festival—Other Matters.

(Special to The Mirror.)

ST. LOUIS, Oct. 22.

Herbert Kelcey and Effie Shannon scored with My Daughter-in-Law at the Olympic last week. The play was well received and business was extremely good. This evening Mary Mannering made her first appearance as a star in St. Louis at the Olympic, offering Janice Meredith to a crowded house. Frank McKee has surrounded his star with a good company, including Robert Dronet, Burr McIntosh, A. S. Lipman, George Backus, Carl Ahrendt, Charles M. Collins, Louise Rial, Amy Ricard and Vivian Bernard. The Alice Nielsen Opera company Oct. 29.

At the Imperial, after an excellent week with A Gilded Fool, Manager Giffen's bill is The Dancing Girl, with the following cast: Valentine Danecourt, E. J. Ratcliffe; John Christison, N. Sheldon Lewis; David Ives, De Witt C. Jennings; Clark, William Tooker; Reggy Slingsby, Maurice Darcy; Goldspink, Donald Bowles; Charles, H. T. Powell; Steven Granmt, Oliver Labadie; Captain Ledra, Alfred Britton; Augustus Cheevers, George F. Platt; James, Thomas Duval; Poniatowski, George Fairbanks; Drusilla Ives, Maude Odell; Faith Ives, Grace Estelle Clark; Lady Bawtry, Louise Douglas; Lady Bridlington, Marguerite Crosse; Mrs. Granmt, Caroline Morrison; Sybil Crake, Grayce Scott; Mrs. Christison, Lucille La Verne; Sister Beatrice, Caroline Irwin; Mrs. Ledra, Julia Langdon. Next production, The Butterflies.

Sunday evening Jefferson De Angelis opened a week's stand at the Century, presenting his new operatic novelty, A Royal Rogue. Among the supporting company are: Jessie Mackaye, Emily Francis, Hilda Hollins, Adine Bouvier, Maud Poole, Henry Norman, Charles Dungan, John Dudley, Leonard Savory, F. Newton-Lindo, Harold Vizard, George Rolland and Frederick K. Logan. In Mr. De Angelis' company this season are two St. Louis girls, Jessie Mackaye and Adine Bouvier. Miss Bouvier was a member of the Delmar Stock company last Summer. Ward and Vokes are underlined.

The Columbia had a strong bill last week. Clayton White, Marie Stuart and Bell D'Arcy, the Harmony Four, the Juggling Johnsons, Mark Sullivan and Maud Cooling scored great hits. The Columbia is breaking all former records for business this season. This week's bill: Patrice and company in a sketch, entitled The Girl in the Moon; Sam Morris and company in a farce, Jack's Thanksgiving; Carroll Johnson, Louise Willis Hepner, Donohue and Nichols, Mecker-Baker Trio, Sam and Ida Kelly, Mr. and Mrs. O'Dell, Lew Wells, Yeager, Kelly and Yeager, the Tanakas, Ruby De Vong and the kinodrome.

The company presenting A Midnight Bell at the Grand last week was very much below par. Yesterday afternoon A Female Drummer came to the Grand. Helen Byron is the Haza Bargain and Nellie O'Neil the cash girl. The others are: George Richards, Harry Ladell, Willis P. Sweetnam, Albert Tavernier, Oscar Figman, Harry Darlington, James Fehman, Madeline Merli, Sadie Miner, George Rush, Madeline Rhind and Minnie Packard. Next week, A Poor Relation.

The Tide of Life, the Havlin attraction last week, contained about as many impossible things as one could imagine in a play. This week Manager Garen has "Terry" McGovern in The Bowery After Dark. Among the company are: Frank Karrington, J. E. Miltern, Frank Montgomery, Harry Walters, William Shea Harry Parker, Amie Losee, Louise Dempsey, May Courtney and Emma Curren. Next Sunday, McFadden's Row of Flats.

Harry Morris' show at the Standard last week was not quite up to the mark usually attained by this clever burlesquer. This week Manager Butler (soon to be Congressman Butler) has Harry Bryant's Burlesquers, offering two farces, A Bargain Day and Miss Plaster of Paris. The olio performers are: Bryant and Saville, Tom Nolan and Cora White, Perry and Burns, Perry and Hylands, Leo and Chapman, Kennedy and Quatrelli. The City Sports are underlined.

Manager George Heinemann, of the German Stock company, has begun his Sunday night season at the Olympic. Last evening he presented a splendid performance of Fedora, featuring Margarethe Neumann and Rudolph Horsky.

Charles M. Southwell, resident manager of the Castle Square Opera company, arrived from New York with his family last week. Mr. Southwell is getting things in shape for the opening of the opera season at Music Hall on Nov. 19.

During the last week the details of the series of twenty grand concerts to be given in the Coliseum Nov. 5-18 by the St. Louis Musical Festival Association have approached completion. For the first time in the history of St. Louis music, all local musical organizations of importance will participate in these great programmes. The management of the festival have been fortunate in securing the co-operation of such important organizations as the Choral Symphony Society, the Apollo Club and the United Singers of St. Louis. Each of these will be led by its own director, and Alfred Ernst, Alfred G. Robyn and William Lange, respectively, have carried enthusiasm for the festival throughout the bodies of their own organizations. The first concert will be given on the evening of Nov. 5, when Lillian Nordica will appear with orchestra and chorus. Mme. Nordica makes a special trip to St. Louis in order to sing at this concert, and this will be her only appearance in this city. Mme. Schumann-Heink sings on Friday. Lillian Blauvelt the following Monday, and every other vocalist of distinction in the United States whose services are valuable has been engaged for this series of concerts; but the triumph of the management to date is its success in getting all the local musicians without regard to affiliation to co-operate in this great enterprise. The orchestra will number 75 men, band 100, the chorus 500 voices, the school childrens' chorus 1000 voices, the choir chorus 150 voices and the sacred song chorus 200 voices. Everything will be in first-class order when Director W. H. Pommer steps to the desk on the opening night. J. A. NORTON.

CINCINNATI.

Business Good at All Theatres—Current Attractions—Minor Topics.

(Special to The Mirror.)

CINCINNATI, Oct. 22.

Way Down East was seen at the Grand to-night by a large house. The production is on a much larger scale than before, and the advance sale being quite heavy, the prospects are good for a better week's business than was done on its previous visit two years ago. Anna Held will follow.

The Pike Stock company yesterday presented its first farce of the season, Turned Up. John R. Maher was excellent as Carraway Bones, the part made famous by Nat Goodwin, and had strong support from other members of the company. The Violin Maker of Cremona was given as a curtain-raiser.

The Lyceum offering this week is Kidnapped in New York, with Barney Gilmore featured. It pleased two large houses Sunday.

Al. H. Wilson, supported by a strong company, began a week's engagement at Heuck's yesterday in The Watch on the Rhine to two overflowing houses.

Instead of The Great Diamond Robbery, as first announced, the Baldwin-Melville company at Robinson's put on East Lynne, and gave an excellent performance.

Superba is in for a good week at the Walnut, where it always draws well. This season there are quite a number of new specialties. Lizzie Wilson and the Tiller Troupe are featured.

Last night at the Grand the German company gave an enjoyable performance of Paul Lindau's famous comedy, Die Beiden Leonoren, to a very large house.

Heck's Stock company began its third week this afternoon with The Bandit Queen, a roaring melodrama, that greatly pleased the large audience.

Willoughby Culbertson has severed his connection with the Pike, and has been succeeded by Al. Wuest, of the *Times Star*, who will do the press work for that house in the future.

Con M. Schultz, who, prior to last year, was for a long time in the box-office at the Grand, has returned to that house, succeeding Earl Hines as assistant treasurer.

H. A. SUTTON.

BALTIMORE.

Sothern in Hamlet at Ford's—Other Bills—James Young Sails.

(Special to The Mirror.)

BALTIMORE, Oct. 22.

E. H. Sothern and Virginia Harned appeared to a large audience at Ford's Grand Opera House to-night in Hamlet. Baltimoreans have never been treated to so elaborate a production of this Shakespearean tragedy. The costuming and settings are well night perfect, and the company is quite a good one. Otis Skinner will follow.

The Dairy Farm is the attraction at the Academy of Music. Jerome Sykes in Foxy Quiller is the underline.

A Stranger in a Strange Land holds forth at the Holliday Street Theatre. The play is well presented by an excellent company.

James Young, Jr., sailed for England on Thursday last. He goes to join Sir Henry Irving's company. HAROLD RUTLEDGE.

A PIRACY PUNISHED.

At Peoria, Ill., on Oct. 16, Will Chapman, former manager and leading man of the Chapman-Warren company, was indicted by the Federal Grand Jury for giving an unauthorized performance of the play entitled Captain Racket, owned and copyrighted by the Dramatic Publishing Company, of Chicago.

In July, as THE MIRROR chronicled at the time, Chapman had been arrested on a warrant sworn out by Charles H. Sergel, president of the Dramatic Publishing Company, and, after a strong fight before the United States Commissioners, was bound over to the Federal Grand Jury. Immediately after the indictment Chapman was placed on trial. As the proof of his guilt was complete and without a flaw, he entered a plea of guilty. He was sentenced to thirty days in jail.

As Chapman had already passed several days in jail, and had been put to considerable expense in his defense before the Commissioner, and as there were other mitigating circumstances, Mr. Sergel asked the judge to suspend the sentence. This was done, and Chapman was able to rejoin his company at Wheeling, W. Va.

This is the first case on record where a conviction has been made and a sentence passed on a theatrical manager for a piratical performance of a copyright play. The very fact that it was the first conviction under the law was one of the reasons why Mr. Sergel wished to have the sentence suspended. There are several other prosecutions about to be taken up by the Dramatic Publishing Company, whose aggressive and effective prosecution in this case affords an object lesson to managers, authors and others whose rights may be violated in like manner by pirates.

A CANADIAN CIRCUIT PROJECTED.

The Ontario Amusement Association has been formed with a view to perfecting a Canadian circuit of theatres, to be controlled from a central office and to have a New York representative. Manager W. D. Emerson, of the Woodstock, Ont., Grand Opera House, is the general manager of the association. An effort will be made to secure abolition of the present duty on lithographic paper and in the event of being unable to secure such abolition the members of the association will educate their patrons through their local press that commencing with the new season no lithographic paper will be used, but in its place the association will issue an advance herald, composed of photogravures of the different pieces of lithograph paper used by the attractions, which will suffice to give an equivalent idea of the merits of coming attractions. This measure, it is believed, will be the means of bringing many companies to Canada that would not go there otherwise.

ROLAND REED RECOVERING.

For the second time within a year Roland Reed is numbered among the patients at St. Luke's Hospital, in this city. He was obliged to go there ten days ago, as was noted in last week's MIRROR, to undergo an operation for the removal of a cancerous growth in the stomach. The operation was performed last Thursday by Dr. Francis H. Markoe, and Mr. Reed has been steadily improving ever since. He is so confident of his recovery and his vitality is so pronounced that doubtless he will be strong enough to leave the hospital within a week or two. Yesterday (Tuesday) afternoon the hospital authorities reported that his condition was most satisfactory.

THE TRUST DEFEATED IN DENVER.

An important victory over the schemes of the Theatrical Trust has just been won in Denver. The case affords an interesting example of the methods pursued by the Trust and the fallacy of its apparent belief that it is beyond the reach of the law of the land.

As is well known, Mrs. Fiske for several seasons has successfully maintained an independent stand, declining to submit her business to Trust dictation in any respect. She has played in independent theatres of the first class in the few large cities in which there are such theatres, and in other cities she has played in "popular-price" theatres at first-class prices. In some isolated cases she has gone into vaudeville houses and for the periods of her engagement in such houses has transformed them into houses of the first class.

In making out her itinerary for this season it was desirable for Mrs. Fiske to play in Denver on her way to the Pacific Coast. To that end her management arranged an engagement with F. E. Carstarphen, the well known lawyer of Denver, who on his own account undertook the local management of Mrs. Fiske for a week, and rented for her use for that period the Denver Theatre, a popular-price house, the first-class theatres of Denver being all under syndicate control.

It was on June 9 last that Mr. Carstarphen entered into the contract with the Denver Theatre Company for the use of the Denver Theatre for the week of January 7, 1901, and it was on June 20 that the contract was made by him with the management of Mrs. Fiske for her appearance in that theatre for six nights and one matinee during the week in question.

Early in August it was announced in the New York newspapers that the Theatrical Trust had arranged to book attractions at the Denver Theatre for a term of five years, beginning September 1. Upon learning this Mr. Carstarphen saw D. A. Barton, secretary and treasurer of the Denver Theatre Company, who confirmed the newspaper report and said that he presumed he would have to cancel his contract for the week of January 7. It appears that the Denver Theatre corporation had not disposed of its lease, but that an arrangement was about to be made whereby the bookings were to be made by the New York agency of the Trust, while Peter McCourt, manager of the Broadway Theatre and Tabor Grand Opera House, the Trust's Denver theatres, was to book the attractions playing at the Denver Theatre on the Silver circuit.

Mr. Barton had found it impossible to get the full quota of popular-price attractions for the Denver Theatre because McCourt refused to book anything in the towns on his circuit that were booked at the Denver. The Denver Theatre Company, finding its season nearly ready to begin and without having secured the full number of attractions, succumbed to the Trust, the price of the bargain being the canceling of Mr. Carstarphen's contract for the appearance of Mrs. Fiske.

But Mr. Carstarphen did not purpose to submit to this proceeding. Under the terms of his contract the only thing that could release the Denver Theatre Company from furnishing the house was "fire or unavoidable cause." He believed that the company could not legally enter into another contract with anybody to deprive him of his rights. He decided to institute legal proceedings to enforce them. Accordingly, Mr. Carstarphen filed a petition in the District Court of the County of Arapahoe of the State of Colorado, wherein he set forth the facts and asked for a temporary injunction.

In his petition Mr. Carstarphen asserted that the Denver Theatre Company had threatened and was about to enter into a contract the object of which would be to render his contract with the company inoperative or incapable of fulfillment, and the result would be that he would be prevented from presenting Mrs. Fiske and her company at the Denver Theatre during the week of January 7. Mr. Carstarphen stated that there was no reason or ground, "moral, legal or equitable" to justify the company in putting its threats into operation.

"It is a matter of public notoriety," the petition set forth, "that there exists in the United States what is known as the Theatrical Trust or Syndicate, composed of Charles Frohman, Al. Hayman and Klaw and Erlanger, of New York, and Nixon and Zimmerman, of Philadelphia, and that the local representative of said Trust or Syndicate is a corporation known as the Consolidated Amusement Company, of which Peter McCourt is president, and said corporation controls the theatres between Denver and Salt Lake City." He asserted also that the Denver Theatre Company had approached some members of the Trust or Syndicate with a view to have them contract for the Denver Theatre, and the officers of the company were informed that the only condition under which the Syndicate or Trust would undertake to book attractions for the Denver Theatre or to perform contracts already booked to play in any of the theatres controlled by the Trust was that the company should cancel the engagement of Mrs. Fiske. In fact, that the arrangement contemplated was predicated upon the Denver Theatre Company canceling its contract for the appearance of Mrs. Fiske.

Mr. Carstarphen further asserted that if the defendant company could not succeed in breaking or canceling its contract with him in order to avoid its fulfillment and to enable it to enter into a temporary agreement with the Trust it should not be permitted to surrender or assign its lease of the Denver Theatre for the same purpose.

Mr. Carstarphen further stated that the Denver Theatre Company's capital amounted only to $1,000, and that in the event of damages being sustained and recovered by suit they would not be collectable, and therefore he had no remedy at law.

He asked the court to restrain the Denver Theatre Company from entering into any agreement that would prevent him from carrying out his contract with Mrs. Fiske, from leasing or assigning its lease, and from entering into a contract with any person other than himself for the use of the Denver Theatre during the week of January 7.

The court, without hesitation, on August 17 issued a temporary injunction in accordance with Mr. Carstarphen's petition.

Previously to the issuance of the injunction Peter McCourt sent a letter to Mr. Carstarphen in which he said: "We notice that you have a contract for the week of January 7, 1901, at the Denver Theatre. The above-named theatre has fallen into our hands and we positively will not play Mrs. Fiske that week." Mr. Carstarphen naturally paid no attention to this notification, which had no legal bearing upon the matter, as his dealings were not with McCourt, but with the Denver Theatre people.

On Sept. 10 the Denver Theatre company, through its attorneys, filed a demurrer to the petition for the injunction, claiming as the grounds therefor that the petition did not contain facts sufficient to constitute a cause of action, "to sufficiently entitle the plaintiff to the relief prayed for." They also filed a motion to dissolve the injunction. Moreover, they moved to strike out certain portions of the petition, especially those portions which referred to the Theatrical Trust.

The case was set down for hearing on Oct. 1. Mr. Carstarphen associated Tyson S. Dines with himself as counsel. Mr. Dines is one of the ablest and best known lawyers in Denver. The defendant company through its officers practically admitted the facts as alleged, but presented an argument dealing with the legal aspects of the matter. The Court granted leave to the plaintiff to file a brief, and an elaborate exposition of the law as well as the facts covering the case was subsequently submitted by Messrs. Dines and Carstarphen.

On Oct. 15 the Court rendered its decision. All of the motions made in behalf of the Denver Theatre Company were denied. The demurrer was overruled; the motion to strike out references to the Theatrical Trust was denied, and the motion to dissolve the injunction was refused.

MRS. WHEATCROFT'S NEW QUARTERS.

The regular term of the Stanhope-Wheatcroft Dramatic School began last Monday in the handsome new quarters at No. 31 Fifth Avenue, that in the future will be the home of Mrs. Wheatcroft's very successful institution. The house, which is one of the finest in the old residence neighborhood, is convenient and commodious, and is excellently suited to its present use.

Mrs. Wheatcroft took possession of the property on Oct. 1, and in two weeks, with the aid of a large corps of carpenters, electricians and decorators, transformed the residence into a model dramatic school building, perfect in its arrangement and appointments. Two entire floors are devoted to class rooms and offices, all beautifully furnished, and the ground floor has been converted into a miniature theatre, with a well equipped stage large enough for practical rehearsals, and the private performances that form an important part of the school course. The new location of the school in a fine residence district, yet most accessible to the theatre district will, it is believed, be most agreeable to the students. The public performances during the Winter will, as heretofore, be given in the Madison Square Theatre.

Mrs. Wheatcroft has her new staff of teachers perfectly organized, and the season's work is already well under way. The number of pupils enrolled this year is larger than ever before, and the instructors believe that in the new students they have material that will be developed to the credit of the individuals and the institution.

OBITUARY.

Etta Gilroy, a clever comedienne, died at the Woman's Hospital, in this city, on Oct. 15, of appendicitis. She was taken ill while playing in a vaudeville theatre in Syracuse, N. Y., with her brother, John Gilroy. When in New York she resided with her brother and sister, Mamie Gilroy, in Harlem. Miss Gilroy was born in Columbus, O., twenty-two years ago. She made her real debut in Hoyt's A Milk White Flag in 1895, though she had previously appeared as a child with Fanny Davenport. She played in several of the Hoyt farces and later was with May Irwin. This season she had been meeting with success in a sketch in vaudeville until her fatal illness overtook her. She was pretty and vivacious, and was very popular with every one with whom she came in contact. She was married some time ago to John Hyams. The funeral took place from her late residence on Oct. 18.

Uriah H. Painter died at West End, N. J., on Oct. 20. Born in 1835 at West Chester, Pa., he began newspaper work as a boy, and for thirty years was on the staff of the Philadelphia *Inquirer*, for which paper he acted as a war correspondent during the Rebellion. Taking up residence in Washington, he became active in public affairs and, by fortunate investments succeeding in amassing a considerable fortune. He retired from newspaper work some time since, but was an occasional contributor to the Washington *Post* and other papers. Several years ago he became owner of the Lafayette Square Opera House, Washington, which he conducted always as an independent theatre. Funeral services will be held to-day (Tuesday) at West Chester, Pa.

David Foy, who was formerly a very popular minstrel end man, died in the Philadelphia Hospital on Oct. 16, aged forty-six years. He came into prominence first in 1876, with Robinson's Circus, and afterward appeared with "Doc" Hirst's company, Evangeline, the Two Johns, Carncross' Minstrels and Dockstader's Minstrels. He was a painter by trade and had made his home in Philadelphia for several years.

Zdenko Fibich died on Oct. 16 in Prague, Hungary, aged fifty years. He was a native of Bohemia and ranked as one of the most prominent of Hungarian composers and orchestra leaders. He had been second conductor at the National Theatre, Prague, and had written a three-act opera, Blanik, which was produced in 1881.

William Hart, for many years employed in the box-office in the days of the old stock companies and later on the house staff of the Columbia Theatre, Boston, died at his home in that city on Oct. 14. The funeral took place at St. James' Church, and was attended by many of his theatrical associates.

Thomas Ralph Chambers, brother of Jessie Ralph, died at Somerville, Mass., on Oct. 18, and was buried on Oct. 20 at Gloucester, Mass. He was thirty years old. Miss Ralph, who is rehearsing here with Robert Fitzsimmons' company, attended the funeral.

Dick Hunter, for many years agent for Ringling Brothers' Circus, died suddenly on Oct. 18, at Creston, Ia., aged forty nine years. The remains will be taken to Berlin, Wis., the home of his parents, for burial.

James H. Cook, a comedian, committed suicide in Providence, R. I., Oct. 18. He was forty-eight years old, and leaves a wife and two sons.

Married.

BIGELOW—MACAULEY. Albert Anson Bigelow and Rachael Macauley, at Louisville, Ky., Oct. 17.

GREEN—KAPP. Sprague Green and Jennie Kapp, at Fort Wayne, Ind., on Oct. 17.

MILLER—LENHART. H. L. Miller and Margaret Lenhart, at Peru, Ind., Oct. 17.

THOMSON—CURRIER. George C. Thomson and Jessie Lola Currier, in Cincinnati.

Died.

CHAMBERS. Thomas Ralph Chambers, brother of Jessie Ralph, at Somerville, Mass., Oct. 18, aged 30 years.

CONE. George W. Cone, in Chicago, Ill., Oct. 12, father of Julia Kingsley (Mrs. H. B. Cooley).

COOK. James H. Cook, at Providence, R. I., Oct. 18 (suicide).

FIBICH. Zdenko Fibich, in Prague, Hungary, on Oct. 16, aged 50 years.

FOY. At Philadelphia, Pa., on Oct. 16, David Foy.

GILROY. At New York, on Oct. 15, of appendicitis, Etta Gilroy, aged 22.

HART. William Hart, in Boston, Mass., on Oct. 14.

HUNTER. Dick Hunter, at Creston, Iowa, on Oct. 18, aged 49 years.

PAINTER. Uriah H. Painter, at West End, N. J., on Oct. 20, aged 65 years.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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BURDENS OF THE THEATRE.

THE stage has many burdens, but it bears them all. Its vitality is amazing. That vitality is nourished by the earnest and conscientious of its followers, whose honest ambition and ceaseless work sustain it.

One of the deplorable things about the stage is the ease with which the notorious or the sluggard foist themselves upon it. The fact that its superficial life is easily adopted by such persons has militated against the full acceptance of its artistic side as an artistic side, although that acceptance is inevitable upon consideration of the artistic demonstrations of the theatre that are founded upon labor and training like the training and labor behind artistic demonstrations in other art fields.

The stage always is a recourse for the indolent and for persons that have failed in other vocations. The young man that has had an easy "bringing up," which, in fact, is no bringing up, and thus has a distaste for work, is apt to imagine that nature intended him to be an actor. This is especially the case if the photographic camera reflects in him a presentable personality. Lazy in all else, such a young man seeks the stage with an industry that might win him legitimate reward if it were continued. But once upon the stage this sort of young man relapses into his natural mental state and poses on and on like an automaton until he is succeeded in his little rut by some one younger but of like caliber and habit. The number of such young men that seek the stage is legion. The particular walk for which they are fitted, if there really be such a walk, is crowded by them. They fail even to rise to mediocrity, because they lack real ambition and the industry that alone makes any ambition fruitful. They imagine that they have ambition, but it is simply an egotistical hysteria. There is no hard work in them, and without hard work, no matter what the camera tells them, they are useless in the theatre beyond employment something like that of incidentally useful but inanimate bits of furniture.

The young man that fails in business also often turns to the stage with a longing whose foundation is self-conceit. His lack of industry may have been the cause of his business failure, and he seeks another field in which, foolishly, he imagines that industry has no place. He has seen actors on the stage and off the stage. What they do on the stage appears to him to be a pastime merely, and he bases his idea of the ease of their lives on their leisurely conduct as he has seen them in the street. He believes that work is eliminated for them. Such a stage aspirant fails also in the theatre, as a matter of course, to distinguish himself above others of the same stamp. He knows nothing of, and naturally cannot conceive of, the concentration and labor that go with earnest ambition and give many men even those of poor natural equipment the name of genius.

Such insincere and indolent persons injure the stage, as their number makes the average of the intelligent and industrious lower. But the stage suffers more notably from another class of persons—notorious persons that by reason of their lack of modesty, and with the assistance of so-called "managers" that seek to profit pecuniarily by exploiting them, come forward with their notoriety solely as an excuse for exhibiting themselves. Thus the wife of a pugilist is exploited with the pugilist, both being called "actors," simply because the pugilist is a pugilist and the woman is his wife. And thus a woman in another case comes out of a retirement enforced by a marital scandal in which she was a principal and declares that she will "act" in a play founded on that scandal. There is a multitude of such persons in which a multitude of like persons take enough interest to insure the "managers" that deal in such notorieties a profit in projecting them. And yet the theatre, by virtue of its legitimate purposes and those that carry those purposes out, throws off these excrescenses from time to time and holds the esteem of men for those things in it that inspire esteem.

AN IMPORTANT DECISION.

THE decision of Judge WILLIAM J. WALLACE, of the United States Circuit Court, in the case of LANGDON MITCHELL against DELCHER and HENNESSY, fully detailed in THE MIRROR of last week, is important, as it determines a vital question for the first time brought up for adjudication under the United States law of copyright.

This particular case, as every one that has read the details of it as they have been published in THE MIRROR must have recognized, involved one of the most unusual dramatic thefts recorded since individual right in dramatic property was first recognized.

The plaintiff, Mr. MITCHELL, wrote a play founded on Thackeray's novel, "Vanity Fair," and called it Becky Sharp. Those familiar with both the play and the novel upon which it was founded saw that the author of the play had transposed incidents of the novel, condensed its periods, invented incidents not in the novel, made scenes of incidents in the novel, and made other scenes hardly suggested in the novel, invented page after page of dialogue to fit the scenes elaborated or wholly invented by him, and in many other details showed an originality as well as an ability in dealing with his subject that entitled him to as full a measure of protection for his work as a playwright that starts on original premises in the making of a play enjoys.

The defendants in effect appropriated the work of Mr. MITCHELL, producing a play with practically the same set of characters, in the same scenes—with a single exception—elaborated from the same incidents, and in some cases with the identical dialogue invented by Mr. MITCHELL. They imitated the scenery in Mr. MITCHELL'S play, reproduced many of the costumes as nearly as it was possible for them to do from photographs of those costumes—they, of course, could not from photographs reproduce the colors of the fabrics—and even in the business conduct of their enterprise imitated the method that had been pursued in advertising Mr. MITCHELL'S play. It is not to be wondered at that Judge WALLACE, after brief consideration of the facts in the case, decided it absolutely in favor of the plaintiff and peremptorily restrained the defendants from further trading upon an established dramatic property belonging to another.

The importance of the case lies in the protection that the decision of the United States Circuit Court insures to original dramatic work of any sort by a playwright. Hereafter, no matter how insignificant an infringement of an author's rights by the taking of any part of his original work may be, the remedy is clearly defined. In the case of MITCHELL against DELCHER and HENNESSY the infringement was so absolute that the remedy invoked was quickly administered. But that a like remedy may be invoked in any case of lesser theft is certain. If a playwright in making a drama from a published book, even though that book be not copyrighted, or though its copyright has expired, rearranges its incidents and transposes its scenes, adding original matter of his own in any measure, his right to his own work as distinct from the original will be recognized in law and may be protected by the law's processes. In other words, although an uncopyrighted book may be "public property," a playwright using an uncopyrighted book as the basis of his work will be protected in his variations of the book and in the originalities that he adds thereto.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Oct. 5 to 11, 1900.

AUX CAFES CHANTANTS. By James J. Morrison.

NO NAME. By Lillian Jane Burnham and Marie Emblin Carr.

OUR SUBURBANS. By Hazel Parker Durleigh.

ONE DAY'S SUNSHINE.

If you see it in the *Sun*, it probably isn't—especially if you see it in the dramatic columns. The theatrical "information" dispensed by the *Sun* has long taken rank with the rankest, but there are times when it reaches a superlative degree of inaccuracy that must astonish even the proofreaders that have to ken its columns regularly. Behold the record for one day last week, when the following important items were retailed all in a bunch:

1. "The Hanlon Brothers' spectacular pantomime, Le Voyage en Suisse, will spend a week at the Grand Opera House . . . It is on the order of The Eight Bells and the other shows identified with these managers' name." Now, it happens that the title of Eight Bells has no "The" in front of it, and that the Hanlon Brothers have nothing whatever to do with it. The name of the Brothers Byrne is not Hanlon.

2. "The Third Avenue will have one of Hoyt's most popular farces, A Trip to Chinatown." The Third Avenue's attraction wasn't a farce at all, and it wasn't A Trip to Chinatown, and it wasn't written by Mr. Hoyt. It was the melodrama, A Night in Chinatown. Three bad breaks in two lines is a fair showing even for the *Sun*.

3. "The furtherest up New York theatre in location will have a highly moral play in Man's Enemy." By this it will be seen that the name of a theatre is distinctly unimportant and quite unnecessary to convey to the reader an idea of its location. This is on a par with the *Herald's* absurd pose in describing every actor and actress by the indefinite article. The *Herald* will print a half-column about a player and call him "an actor" or her "an actress." If the story is worth a half column it has become so only because the player in point is worthy of the definite article, and should be denominated "the actor" or "the actress." The *Herald*, pursuing this policy consistently, would refer to "Julius Cæsar, an emperor," or "Victoria I, a queen." But this is beside the point. To return to the *Sun*.

4. "Daniel Frohman's Stock company is billed to return to its new home surely by the middle of November. Its first play will be a new one by Abby Sage Richardson and Grace L. Furniss." Maybe so, to be sure, but Mr. Frohman has announced that the opening play of his company here will be The Man of Forty, by Walter Frith, and he has been out in Cleveland and other places with the company looking at rehearsals.

5. "Francis Wilson will be followed by the more serious Maude Adams in Edmond Rostand's L'Aiglon . . . We are assured of a good performance by the well-known names of the cast." When you reduce expenses to such an extent that you can get names to act instead of actors, the entailed outlay ought to be comparatively small.

6. "Improvements have been made in A Million Dollars, so as to make its removal unnecessary." Its short and sad career ended last Saturday.

7. "Henry V . . . its last professional performance in New York was twenty years ago." Perusal of THE MIRROR'S notice of Richard Mansfield's revival of King Henry V would have informed the *Sun* that the last preceding professional performance here was given by George Rignold at the Grand Opera House, in 1878.

8. "Viola Allen will appear there (at the Theatre Republic) next. What her play will be has not been decided." It was made known months ago that Miss Allen would present here in the Palace of the King.

9. "Mrs. Leslie Carter will remain at the Criterion . . . This theatre was extolled for its purity last season." The Girl from Maxim's was produced there last season.

10. "Just what will follow at the Broadway has not been decided." Foxy Quiller has been announced to follow Blanche Walsh.

11. "There is talk of Julia Arthur appearing there (at the Broadway) as Hamlet." The talk is all over. Miss Arthur denied it long ago.

"Altogether Wonderful."

Chicago Inter-Ocean.

The Gillette possibility is altogether wonderful. It was evolved from the calculating brain of none other than Mr. Charles Frohman. With conspicuous ingenuousness Mr. Frohman explains that the thought of playing Hamlet probably never occurred to Mr. Gillette, and that doubtless it will be a pleasant surprise for that actor when his manager tells him what he is going to do. "Mr. Gillette will say yes," affirmed Mr. Frohman in making known this gigantic and highly important idea. "You may say so positively. I have every confidence in him. He has confidence in my judgment and will follow it. He will play 'Hamlet' in New York and play it admirably, and I shall put it on for him in a style that befits his Shakespearean debut."

From this very positive assertion it may be concluded that if Mr. Frohman wishes William to play Hamlet he will play it, and that the calcium attachments will at least be something to marvel over. As yet Mr. Frohman is not a remarkable discoverer of Shakespearean talent. The Frohman version of Romeo and Juliet does not remain one of the illuminating things in literature.

How greatly Mr. Sothern's success in Hamlet influences Mr. Frohman would be interesting to know. One of the theatrical rumors is that his brother, Daniel, was so little impressed with Mr. Sothern's venture that the expense of the revival was practically taken entirely by the actor himself. Daniel Frohman "presents" Mr. Sothern, but, if these reports are true, Mr. Sothern pays the preliminary bills. Mr. Gillette will not, at least, be compelled to back himself, and here is a contrast. Believing he was artistically equipped to play the character, Mr. Sothern did not hesitate to make the necessary commercial sacrifice. In the other instance, Mr. Gillette's manager is ready with the funds, but it is fair to believe that Mr. Gillette himself will not be overconfident in his own ability. It would not help matters for the stage to lose so vigorous and interesting a playwright as Mr. Gillette to gain a Hamlet of curiosity.

"The Only Hope."

Atlanta Journal.

Charles Frohman, who has a finger in a vast majority of the theatrical pies of this country, that business marvel whose tentacles are ever reaching out, said recently that he and his brother had spent thousands of dollars buying American dramas, and had finally reached the conclusion that Americans cannot write plays. Anent this the Chicago *Journal* says thusly:

American dramatists like James A. Herne, Bronson Howard, Augustus Thomas, William Gillette, Madeline Lucette Ryley, and Martha Morton may not be disposed of on Mr. Frohman's easy terms. Sag Harbor, Shore Acres, Secret Service, An American Citizen, Alabama, Arizona—these names do not conjure up pictures of dramatic failure. To be candid, they compare very favorably with the better plays from England produced by the Frohmans. And it is not unsafe to say they have made their producers more money. It may be safer business policy, and year by year more profitable, to import plays which already have received more or less approval. But to conclude from this that Americans cannot write profitable plays is not justifiable. And it is not the fact.

It has been said that more Dalys and less Frohmans is the only hope of the actor and playwright in this country.

Not Taken Seriously.

Cincinnati Enquirer.

Theatrical people refuse to take seriously the startling announcement made by Charles Frohman last week that he intends to present William Gillette in Hamlet next season. Mr. Frohman, however, avers that he is decidedly in earnest. Mr. Gillette has not been heard from, as it is claimed the announcement was made without consulting him. Mr. Gillette has always appeared in plays written by William Gillette for William Gillette. He enjoys the reputation of smashing all stage traditions and employing always a big black cigar as a companion star for his tours. Whether he ever plays Hamlet or not is not half as momentous a question as the one, "Will he still smoke his cigar if he does play Hamlet?"

THE MISSION OF THE STAGE.

To show poor, faltering souls, misguided,
Once more the path to truth and light,
Which for them has long since been darkened
By hov'ring clouds of coming night.

To those from whom some haunting sorrow
Long years have wailed the sunlight out,
Once more to bring the smile of gladness
And lighten worlds of fear and doubt.

To cause those hearts whom Life has hardened
To throb once more for others' grief,
And, self-forgetting, filled with mercy,
To haste to some starved soul's relief.

But, best of all, for those sad dreamers
Who Love's sweet voice has never known,
To fill their ears with Love's dear music
A few brief hours, and make the loving
For that short time seem all their own.

DOROTHY KISS.

BOOKS REVIEWED.

HITS AND HITTERS. Published by Herbert H. Taylor, New York.

This publication is not, as might have been conjectured from its name, a baseball book. The subtitle, "Secrets of the Music Publishing Business," discloses its intent, and the contributors are John Philip Sousa, Paul Dresser, Harry Von Tilzer, Charles K. Harris, Hattie Starr, George A. Nichols, Leo E. Berliner, Jessie Ollivier, De Witt C. Wheeler and Samuel H. Speck. If there are secrets given away in the writings of these ladies and gentlemen they are so unimportant as to be almost imperceptible, and the bigger share of the writers talk exclusively about their own works. By this method the book takes on a presswork aspect and counts out mention of no end of clever authors and composers along with their works, many of which have been quite as successful as any of the hits recorded in the volume. Lists of singers, publications, arrangers, slide-makers and others are given, but these are more or less incomplete.

There are some interesting observations offered by the contributors; such, for instance, as Charles K. Harris' assertion: "Above all things, write both your words and music, or else take the advice of a man who has been composing for the past fifteen years, and give up the idea entirely." This, of course, would be important if it were true, but the fact remains that many of the most successful songs, "popular" and otherwise, have been written by one and composed by another. Monroe H. Rosenfeld, who is not mentioned in the book but who has written as many, if not more, popular songs than any other man in the country, has done some of his most successful work in collaboration. Braisted and Carter, also unnamed in "Hits and Hitters," have put forth in the same way several songs of international popularity. And there are others.

George A. Nichols in a measure encourages provincial composers and Paul Dresser rather throws cold water on their ambitions. The book may impress those who have no knowledge of the subject beyond what they glean from its pages. In the back of the volume there are advertisements of other works issued by the same publisher, and one of these is "Temptations of the Stage. A book which every young girl should read. Warnings from the lives of well-known actresses, who point out the pitfalls and temptations which assail the thorny pathway to fame. NOTHING IS LEFT UNTOLD." This also might be an impressive book for those who know nothing about it.

A MARRIED MAN, by Frances Aymar Mathews. Rand, McNally and Company.

This is a problem story, concerning not unusual episodes, and its tone is distinctly modern. The literary style of the book is not equal to that of some of the previous works of Mrs. Mathews. The writer overworks the present tense in a fashion more novel than agreeable. It is a book that will do little to increase the popularity of Mrs. Mathews, except among readers of the morbidly emotional class.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

F. B., Wilson, Kan.: Write to Opie Reed about the dramatic rights of his books.

L. D. M., Denver.: Jacob Litt, 1441 Broadway, New York, is the manager of Shenandoah.

Mrs. F. M. B., Buffalo: Arthur Hoops is an American. He was with Nat C. Goodwin before joining James K. Hackett.

C. B. K., Zanesville, O.: Yon Yonson was first produced in this city, at the Park Theatre, on Dec. 28, 1895.

A. E. G., Germantown, Pa.: We understand that the singers mentioned have not yet been engaged for this season.

N. H., Colorado Springs; B. D., Frankford, Pa.; F. C. W., Harrisburg, Pa.; J. F. and J. B.: Players may be addressed in care of THE MIRROR.

E. E. D., Paris, Tenn.: Write to the Rev. Walter E. Bentley, No. 624 East 179th Street, New York.

C. B. H., Philadelphia: Mabel Fremyear sailed for London Oct. 17 to join The Casino Girl at the Shaftesbury Theatre.

J. M. T., New York: Samuel French, 24 West Twenty-second Street, New York city, furnishes published plays.

R. E. B., Athens, O.: Edward E. Kidder, care The Lambs, 70 West Thirty-sixth Street, New York city, author of A Poor Relation, can give information about that play.

F. C., New York: We know of no music teacher who makes a specialty of training voices for stage singing on agreement for subsequent recompense, although many will undertake to do so in cases of individual promise.

J. C. K., Toledo, O.: Handel's opera, Rodrigo, was performed at Florence in 1707, and the next year his opera, Agrippina, was sung for the first time in Venice. These two works made Handel famous in Italy. He went to London in 1710 and produced his Rinaldo at the Queen's Theatre in the Haymarket in 1711. He wrote and produced in London a brilliant series of operas, ending with Deidamia, which was sung in 1741.

A. S., Brooklyn: 1. The Younger Son was first played at the Empire Theatre, in this city, on Oct. 24, 1893, with this cast: Paul Kirkland, Henry Miller; John Kirkland, James E. Wilson; Simeon Brewster, William Faversham; Clarkson MacVeigh, W. H. Thompson; Peter Bogart, W. H. Crompton; Dick Major, Cyril Scott; Nell Armitage, Viola Allen; Mrs. Kirkland, Mrs. D. P. Bowers; Margaret, Odette Tyler; Dolly Chester, Edna Wallace Hopper; Agnes, Edith Marion; Tommy, John McKeever; Bess, Pereita West. The play was withdrawn on Oct. 28. 2. Viola Allen is a native of the United States.

J. P., Omaha, Neb.: Charles Incledon is said by some authorities to have been the finest tenor ever produced by England. He was in his youth a choir boy at Exeter Cathedral and for several years after attaining his majority he was a man of war's man in the British navy. He made his first appearance on the stage at Covent Garden in 1790, in the role of Dermot, in The Poor Soldier. He was a contemporary and friend of Mrs. Siddons, John Kemble, William Robson and Talma, and he was held in high esteem by the public of his day. Despite his popularity and his mastery of his art, he never received more than six pounds a week. His last appearance occurred at Drury Lane in 1820.

THE USHER.

The death of Uriah H. Painter has removed a virile and courageous personality from the field of action. For a year past he had been in poor health, but despite his condition he continued his activities and supervised a multitude of affairs until a month or so preceding his decease.

Mr. Painter's career was many-sided. He won celebrity in the great Civil War as a correspondent; he organized and controlled railway and telegraph companies, and he was influential in politics.

It was through Mr. Painter's energy and money that the Lafayette Square Theatre in Washington was built on the site of the old Blaine mansion and opened in 1895. After dissolving his partnership with John W. Albaugh he conducted the playhouse himself. At first the Theatrical Trust controlled the bookings, with an arrangement whereby it was to receive therefor a large part of the profits. The character of the attractions furnished was so poor, however, that Mr. Painter withdrew the Lafayette from the Trust. It was his belief that the Trust wished to depreciate his theatre in order to get him to relinquish it under a cheap rental.

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Mr. Painter conducted the Lafayette on strictly independent lines for two seasons. He was both firm and fearless and he possessed the sinews of war. "If it should be necessary," he said to me one day last Winter, "I'll keep the theatre closed for five years, but it shall never go into the hands of the Trust while I own it."

Mr. Painter's widow will undoubtedly obey his wishes, and there is little probability that the Lafayette will either be leased or sold to anybody connected with the Trust. The theatre is devoted now to a stock company under Fred Berger's management, and Mr. Painter's assistant, James R. Ash, who was his faithful ally and friend for thirty years, will represent the estate in the management of the theatre.

Many men of note in national affairs, as well as many men prominent in theatrical life, were numbered among Mr. Painter's friends and associates. Apart from his incisive personality and shrewd business qualities he possessed a fund of dry humor and a kindly heart.

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So Mark Twain is to write a play in collaboration with Sydney Rosenfeld. Mr. Clemens has not been especially successful in the one or two ventures he has made hitherto in the field of dramatic authorship, but in partnership with such an expert and experienced playwright as Mr. Rosenfeld it is probable that he will have better luck.

Early next month, by the way, Mark Twain is to be the guest of the Lotos Club at a dinner that will open the series that that organization tenders to distinguished persons monthly every season.

The famous Lotos "Saturday Nights," by the way, seem to have vanished. Last year there was but one, although formerly they were the chief features of this club's activity. Perhaps the reason for the omission may be found in the fact that nearly all the metropolitan clubs that give smoking concerts now pay liberally for entertainers, while in the old days "talent" was always glad to appear in the center of upper Bohemia, contributing its services gratuitously.

Time has worked its changes in the Lotos, which has steadily changed many of its original characteristics. Actors have left it for the Players and the Lambs; authors and journalists and dramatists have dropped out, until its membership has lost those distinctive elements that once made it unique among American clubs.

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Charles H. Sergel, president of the Dramatic Publishing Company of Chicago, theatrical publishers and booksellers, who has been active and successful in the pursuit of play thieves, writes: "We thank you for the assistance you have rendered in the cause. Without THE MIRROR it would be impossible to catch any pirate. With THE MIRROR'S aid we shall soon be able to protect all our own plays, at least, and that will assist the owners of other plays."

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"Combines" among theatrical managers continue to spread. In London recently managers interested in producing musical plays met and adopted a plan "to resist the huge salaries demanded by comic opera stars."

It is claimed that the profits of these managers are not large enough and that competition for the services of special artists has largely increased their salaries. The agreement entered into provides the maximum sum to be paid in any circumstances, and also prevents one manager from getting artists away from other managers.

Presumably an artist is worth whatever he can command for his services, and the value of those services is determined by the old law of demand and supply. Dissatisfied with the spectacle of the artists enjoying the fruits of their talents and popularity, and wishing the lion's share of those fruits for themselves, the managers have formed this agreement to "regulate" matters to their own profit and advantage.

Meanwhile the artists seem to be doing nothing for their own protection. They are not combining to resist the organized encroachment upon their revenues. And yet they have the matter in their own hands, if it comes to opposing combination against combination. The managers cannot get along without the artists, while it is a serious question whether the artists cannot get along without the managers.

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England's Lord Chamberlain has interdicted the production of Ibsen's Ghosts at St. George's Hall, in London, which was to have been given in German under the auspices of the German Dramatic Society. The prohibition has occasioned surprise, as Ghosts in English was acted at an invitation performance in London several years ago.

But the fun of the whole thing lies in the comments on the matter made by the Paris newspapers of Anglophobiac tendencies. They make the blunder of supposing that the Lord Chamberlain and Joseph Chamberlain are one and the same person!

The *Echo de Paris* says: "Chamberlain is becoming terrible. He is declaring a new war this time against Ibsen."

The *Dix-Neuvième Siècle* grows satirical on the subject. It says: "Mr. Chamberlain is not fond of the living, having made so many corpses whose bones whiten at the foot of the kopjes of the Transvaal and the Orange Free State. He likes ghosts still less, and will not allow them to approach him. A luckier man than Macbeth, Mr. Chamberlain has the power to prevent the spectre of Banquo from seating itself at his side. Mr. Chamberlain is a happy man."

This is one of the most absurd of the innumerable examples of French stupidity and ignorance respecting everything outside of France that lately has come to light.

PLAYWRIGHT DAZEY'S ACTIVITIES.

"I passed a very pleasant Summer abroad," said Charles T. Dazey yesterday to a MIRROR man. "I saw the Paris Exposition quite thoroughly. After that, and a month or so in London, I visited Oberammergau and saw the Passion Play. To me the performance was wonderfully impressive. The stage-management was exceedingly effective. There were at times as many as four hundred persons on the stage, and the massing of the groups and the contrasts and blendings of the colors were very artistic and beautiful. Especially noticeable was the utter absence of self-consciousness or any striving for effect. The simple religious spirit which seemed to inspire every participant has evidently not been seriously affected by the enormous success of the performance as a commercial enterprise. This is no doubt partly due to a fact not generally known—that at every performance thirty priests are back of the scenes, encouraging and inspiring the actors with a proper sense of the solemnity and sacredness of the scenes in whose representation they are taking part.

"As to dramatic work, I have completed while abroad a play which in some respects is the most important I have yet attempted. It is a romantic drama of American life. Several famous historical personages are introduced, and the various scenes give opportunities for the introduction of characters and a locale which have so far been little used on the stage. It has been accepted by a manager who promises a very thorough production at a Broadway theatre next season, with a star who is my ideal in appearance and dramatic powers as the hero.

"I have also finished a play which may, perhaps, be described as of the In Old Kentucky order, though somewhat broader in treatment and possessing stronger dramatic motives. It deals with life in the Middle West, in a State which is as yet untrodden ground for a play of this kind. The story is based on romantic happenings, of which I personally knew as a boy, and the characters are composites of persons I have known, so that I trust they may seem as real on the stage as they were to me, and in that case the most valuable effect—illusion—will be obtained. This play has been accepted by David Belasco, who promises one of the most complete and elaborate productions ever given of an American play—probably at the beginning of next season. It is a great pleasure to me to have this play in Mr. Belasco's hands, as his stage management and great experience will be of inestimable value.

"As to other work, I have made an arrangement with Sutton Vane, who anglicized for me The War of Wealth, by which we are to collaborate on a play for London production. I am now going West for a rest and to do some shooting, and then I shall begin work on another play."

JOHN WALDRON.

John Waldron, who is represented on the first page of this issue of THE MIRROR, is at present leading man of the New Century Theatre Stock company, Newark, N. J., where he recently accomplished the somewhat remarkable feat of memorizing, rehearsing and playing the leading part in Gloriana (seventy pages) in the space of ten hours.

Mr. Waldron, who is an English actor, began his professional career in Wilson Barrett's production of Claudian, at the Royal Court Theatre, Liverpool, Eng., fifteen years ago, and has since been actively connected with stock and road companies both in England and America, and more recently toured the English provinces in In Old Kentucky and Master and Man, and was especially engaged to play Jack Walton in the latter play in this country.

Mr. Waldron has been prominently connected with American stock companies, and has filled successful engagements in Denver, Indianapolis, San Francisco, and other American cities, where his work has received highest praise.

OSCAR HAMMERSTEIN'S NEW THEATRE.

Oscar Hammerstein has purchased for $300,000 ten city lots extending from Thirty-fourth to Thirty-fifth Streets, 150 feet west of Eighth Avenue, and upon this site he means to build a new theatre that will cost, he says, about $450,000, and will be called the Drury Lane, being modeled in some measure after London's Old Drury. The house will seat 4,000 persons, the stage will be 125 x 80 feet, and the performances to be presented probably will be melodramatic and operatic productions conducted on a large scale. Mr. Hammerstein hopes to set the builders at work on Feb. 4 and to open the new theatre about Oct. 1.

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This is a busy theatrical season, but all hits and rumors of hits were forgotten last week in discussion of a report of a hit that set agog not only the Rialto, but also that place of unusual quietudes and long deliberation before speech of any sort—Philadelphia. And strangely enough, Philadelphia was the reported scene of an alleged great activity that preceded this particular hit, although there appears to have been no third party present to witness or verify the affair. It must be remembered, however, that where there is smoke there must be fire; and the rumor in question has been so persistent that its basis is something more substantial than idle fancy.

The report concerned the most extensive of American theatrical operators—a man whose name, thanks to his peculiar style of advertising himself in connection with his attractions, has become as well known as that of any inventor or seller of liver pills or any other proprietary article—and one of his associates in the "partnership" known as the Theatrical Trust. This partner lives in Philadelphia, and is associated immediately with another partner in the philanthropic enterprise of which the other party to this alleged affair is chief. The more prominent person in the rumored affair makes headquarters in New York, although his operations in theatres take him on occasion to many places. One of his operations took him to Baltimore, where one of his stars played last week. The less prominent party to the reported affair, although he lives in Philadelphia, where his firm conducts several theatres, also does business in Baltimore. In fact he is interested in theatres in that city, and it was at one of these theatres that the star of the other party aforesaid was appearing when the occurrence alleged to have occurred—the alleged occurrence, the mere rumor of which so excited the Rialto and its habitués that for several days it was the topic that excluded all others from animated discussion—happened.

When it is said that this alleged affair excited the Rialto and all that frequent it, there must be a qualification of the word "excited." It did excite the Rialto and its habitués. Not that anybody on the Rialto shouted about it, or in any noisy way discussed it. Quite the contrary. The excitement was so deep and momentous that it was expressed for the most part in whispers, with furtive glances over shoulders and at suspicious doorways lest the whispers might be overheard. This form of excitement really is more profound than the shallower sort of excitement that expends itself in mere noise. It is painful to feel profoundly and to be unable to give vent to the profound feeling. That was the condition of things on the Rialto last week. Everybody had heard of IT and everybody believed IT, and many there were that were happy about IT—for some unexplained reason—yet veiled that happiness in stoical visage, whispered about it, and when caught quietly enjoying the rumor employed subterfuge and began to forecast the weather.

No measure of care in the discussers of this alleged event, however, could hide the rumor of it. In Philadelphia a reporter for the *North American*—a very enterprising newspaper, by the way—got hold of it and came as near a verification of the rumor as possible. He was sure it was so. And he wrote his story of it, it is also rumored. But it was not printed in the *North American*.

A quidnunc of the New York *Journal* "got onto it," as the quidnuncs say, and in his dream saw his paper spreading on it, with a full-page cut of the office in which the alleged affair was reported to have happened, and smaller pictures of the two men involved in the alleged affair before the affair happened and afterward. If the rumor was to be believed, these latter pictures would have been very interesting—something like the medical pictures in the advertising columns labeled "before and after taking." Except that in this case, if the reported occurrence really occurred, the "after taking" picture would have reversed the medical advertising order, for if the report of this alleged affair can be believed one of the parties to it looked worse afterward than before. But alas for the quidnunc! After working on his "story" faithfully and in good faith he never saw it in the *Journal*. He saw it only in his dream. They do strange things in newspaper offices.

Like the shade of Banquo, however, the rumor would not down, and will not down. It is as lively to-day as it was last week. That is to say, quietly lively, if this be not a paradox already explained. It is going the same rounds. There is no absolute proof of it, but everybody believes it. And the future—that pregnant thing that proves so much—is looked to for proof of IT. The affair, as it has been reported, may be told in a few words. It is said that the big manager, en route to Baltimore, stopped off in Philadelphia to have a talk with the little manager. "Big" and "little" are not used here in the physical sense. They are employed in the sense of potentiality. Both of the men to whom the rumor is related are physically small. Well, the big manager stopped off at Philadelphia, it is said, to "pick a bone" with the little manager. As it sometimes happens, he found that the little manager also had a bone to pick with him. That is to say, there were two bones. Or, in other words, the big manager had a grievance against the little manager, and the little manager had a grievance against the big manager. Partners sometimes quarrel, though they ought not to do so. The grievances met coincidentally with the meeting of the managers, it is said, and the collision was what the railroad men call "head on." It report may be believed neither manager was seriously injured, but the report hath it that the big manager, as soon as he escaped from the argument, and before he took train for Baltimore, found that indeed he was in Philadelphia. He looked, it is said, for that sign that so graphically explains one metropolitan activity—a sign that never, perhaps, unless the partnership should actually break up in Philadelphia, will be seen in that city—a sign that guarantees this seemingly miraculous thing:

BLACK EYES CURED WHILE YOU WAIT.

AT THE P. W. L.

Yesterday was social day at the Professional Woman's League. "Aunt" Louisa Eldridge, the vice-president, presided in the absence of Mrs. A. M. Palmer, the president. On Nov. 5 the League will hold its next literary meeting, with Mrs. J. S. Ferguson in charge. Nov. 19 will be Drama Day, when Mrs. Sol Smith will be chairman.

Frank Mostyn Kelly, detective. Caught in the Web.

PERSONAL.

NETHERSOLE.—Olga Nethersole will return from England in time to present Sapho at Wallack's on Nov. 12. Later she will be seen as Magda.

BEAUVELT.—Lillian Blauvelt tripped on a rug in her room last Thursday and sprained an ankle. She had to cancel several concert engagements.

HALL.—Josephine Hall's illness continuing. The Military Maid, which closed at the Savoy on Oct. 13, has not reopened and probably never will. There is a report that Miss Hall may rejoin Mam'selle 'Awkins.

HICKMAN.—Alfred Hickman, now in London, has been engaged by George Edwardes for the new musical comedy to succeed San Toy at Daly's Theatre, London.

IRVING.—Sir Henry Irving's benefit for the Galveston sufferers, given at Drury Lane Theatre, London, on Oct. 16, realized about $6,500.

BINGHAM.—Amelia Bingham's plans were again arranged by rumor last week. This time it was said that her husband, Lloyd Bingham, meant to hire a theatre and place her at the head of a company of her own. But it was all news to Mr. and Mrs. Bingham.

PARKER.—Gilbert Parker is coming from England to see the rehearsal of Marie Burroughs in the dramatization of his novel, "The Battle of the Strong."

BISPHAM.—David Bispham arrived in New York from Liverpool last Wednesday on the *Majestic*. His family will remain in Berlin, where his children are being educated. Mr. Bispham will sing in a number of concerts while on his way to San Francisco, where he is to join the Grau Opera company on Nov. 12.

DUNBLANE.—Nora Dunblane has made a hit by her fine performance of the role of Big Pauline in Her Majesty with Grace George at the Manhattan Theatre.

JEFFERSON.—Joseph Jefferson addressed the students of the Chicago Musical College on Oct. 18, holding forth upon the differences between acting and oratory.

CROSMAN.—Henrietta Crosman, during her engagement at the Savoy Theatre, beginning next week, will give special matinee performances of Much Ado About Nothing, As You Like It, and possibly Madame Sans Gene.

LANGTRY.—A play entitled A Queen's Heart is being written for Mrs. Langtry by Pierre and Claude Berton.

CLARKE.—Creston Clarke has closed his preliminary season, bringing his company to New York to rehearse for two weeks in The Only Way. He has made arrangements to use this play, and will open in Philadelphia on Nov. 5.

HELD.—Anna Held has canceled her engagement for this week at the Euclid Avenue Opera House, Cleveland, because of the refusal of the local management to advance the price of orchestra seats to $2.

SKINNER.—Otis Skinner contemplates a visit to Australia in the Spring, and he may take with him a number of his present company.

MODJESKA.—Madame Helena Modjeska has been interested in the building of the new Polish church, at 156th Street and Third Avenue, in this city, that was dedicated on Sunday.

HOPPER.—Edna Wallace Hopper arrived in town on Saturday after a flying trip to Europe to begin rehearsals for Florodora. May Elbuin came by the same steamer to appear in the same play.

ADAMS.—Suzanne Adams came back to town on Saturday from Europe to join the Maurice Grau Opera company.

CLEMENS.—Samuel L. Clemens (Mark Twain), it is announced, will collaborate with Sydney Rosenfeld in a new play for Daniel Frohman.

HERNE THOMAS.—James A. Herne and Augustus Thomas addressed a Democratic mass meeting at the Casino on Sunday evening, and made unqualified successes as stump orators.

SULLIVAN.—Sir Arthur Sullivan, reported to be [illegible] Paris, has denied the [illegible] announced that he has [illegible] from a bad cold.

[illegible] Collier is collaborating in England with Rowan Daly on a musical play, called The Opera Singer, that will embody, it is said, [illegible] Mr. Collier's personal experiences.

CURRENT AMUSEMENTS.

Week Ending October 27.

Manhattan Borough.

THEATRE OF THE HEART (Seventh Ave. and 142d St.). The Heart of Maryland.
CLEMMIE (Third Ave., nr. 130th St.). The Prodigal Daughter.
DARLING'S OPERA HOUSE (206-211 West 125th St.). Kelley Shannon and Herbert Kelley in My Daughter-in-Law.
HURTIG AND SEAMON'S (206-211 West 125th St.). Williams and Walker in The Sons of Ham.
PROCTOR'S HARLEM (125th St., nr. Lexington Ave.). Continuous Vaudeville 2:00 to 10:45 p. m.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Continuous Vaudeville 2:00 to 10:45 p. m.
CARNEGIE HALL (Seventh Ave. and 57th St.). Closed.
NEW YORK (Broadway and 45th St.). Closed.
CRITERION (Broadway and 44th St.). Leslie Carter in Zaza—4th Week—164 plus 20 plus 22 to 28 Times.
BERKELEY LYCEUM (21 West 44th St.). Closed.
VICTORIA (Seventh Ave. and 42d St.). Rogers Brothers in Central Park—6th Week—36 to 42 Times.
REPUBLIC (206-211 West 42d St., adjoining The Victoria). James A. Herne in Sag Harbor—5th Week—29 to 35 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.). The Prodigal Daughter.
MURRAY HILL (Lexington Ave. and 41st St.). What Happened to Jones.
BROADWAY (Broadway and 41st St.). Blanche Walsh in Marcelle—3d Week—17 to 23 Times.
MENDELSSOHN HALL (113 West 40th St.). Kneisel Quartette Chamber Concert—Tues., Oct. 30.
EMPIRE (Broadway and 40th St.). John Drew in Richard Carvel—8th Week—46 to 53 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.). Grand Opera in English—Repertoire—4th Week—Romeo and Juliet, Cavalleria Rusticana, I Pagliacci, Martha.
CASINO (Broadway and 39th St.). The Belle of Bohemia—5th Week—21 to 28 Times.
KNICKERBOCKER (Broadway and 38th St.). Maude Adams in L'Aiglon—1st Week—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.). Arizona—7th Week—48 to 55 Times.
GARRICK (35th St., East of 6th Ave.). W. H. Crane in David Harum—6th Week—25 to 32 Times.
KOSTER & BIAL'S (145-149 West 34th St.)—Vaudeville.
SAVOY (112 West 34th St.). Closed.
MANHATTAN (1285-1287 Broadway). Grace George in Her Majesty—2d Week—9 to 16 Times.
THIRD AVENUE (Third Ave. and 31st St.). Uncle Sam in China.
BIJOU (1239 Broadway). Henrietta Crosman in Mistress Nell—3d Week—15 to 22 Times.
WALLACK'S (Broadway and 30th St.). Sarah Cowell Le Moyne in The Greatest Thing in the World—3d Week—17 to 24 Times—with The Moment of Death—Announced for Tues., Oct. 23.
DALY'S (Broadway and 30th St.). San Toy—4th Week—25 to 32 Times.
WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—8th Week—53 to 60 Times, and Travesty on Arizona—2d Week—5 to 12 Times.
COMIQUE (Broadway and 29th St.). Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12:30 to 10:45 p. m.
GARDEN (Madison Ave. and 27th St.). Richard Mansfield in King Henry V—9th Week—2 to 25 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.). Closed.
MINER'S (212-214 Eighth Ave.). Sam Devere's Company.
MADISON SQUARE (24th St., nr. Broadway). Peter F. Dailey in Hodge, Podge and Company—Announced for Tues., Oct. 23.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Annie Russell in A Royal Family—8th Week—32 to 39 Times.
DIME MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12:30 to 10:45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Brothers Byrne in Eight Bells.
IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy, Drama and Opera.
FOURTEENTH ST. (14th St., nr Sixth Ave.). Lost River—4th Week—22 to 29 Times.
KEITH'S (East 14th St., nr Broadway). Continuous Vaudeville—12:00 m. to 11:00 p. m.
ACADEMY (Irving Place and 14th St.). James O'Neill in Monte Cristo—Announced for Tues., Oct. 23.
TONY PASTOR'S (Tammany Building, 14th St.). Continuous Vaudeville—12:30 to 11:00 p. m.
DEWEY (126-132 East 14th St.). Wine, Woman and Song.
STAR (Broadway and 13th St.). Siberia.
GERMANIA (147 East 8th St.). Adolf Philipp in The Secrets of New York—6th Week—37 to 43 Times.
LONDON (225-227 Bowery). The London Belles.
PEOPLE'S (199-205 Bowery). The Hebrew Drama.
MINER'S (265-269 Bowery). Flynn's Big Sensation.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Edmund Strauss and Vienna Orchestra—Mon. Even., Oct. 22.
PARK (393 Fulton St.). Closed.
HYDE & BEHMAN'S (349-357 Adams St.). Vaudeville.
NOVELTY (Driggs Ave. and South 9th St.). Vaudeville.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Thomas Q. Seabrooke in The Rounders.
PAYTON (Lee Ave., opposite Taylor St.). Jim the Penman.
UNIQUE (194-196 Grand St.). The Tuxedo Club Burlesquers.
LYCEUM (Montrose Ave. and Leonard St.). The Wages of Sin.
AL. REEVES' MUSIC HALL (Fulton St., opposite Grand Ave.). Rush's European Sensation.
AMPHION (437-441 Bedford Ave.). Otis Skinner in Prince Otto.
STAR (391-397 Jay St., nr. Fulton St.). Reilly and Wood's Show.
EMPIRE (101-107 South 6th St.). Weber's Dainty Duchess.
COLUMBIA (Washington, Tillary and Adams Sts.). Denman Thompson in The Old Homestead.
GAIETY (Broadway and Middleton St.). Johnnie and Emma Ray in A Hot Old Time.
BIJOU (Smith and Livingston Sts.). King of the Opium Ring.
MONTAUK (585-587 Fulton St.). Francis Wilson in The Monks of Malabar—39 plus 1 to 8 Times.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Knickerbocker—L'Aiglon.

Drama in five acts by Edmond Rostand. Produced Oct. 22.

The Duke of Reichstadt	Maude Adams
Flambeau	J. H. Gilmour
Prince Metternich	Edwin Arden
Count Prokesch	Percy Lyndal
Baron Friedrich Von Gentz	Eugene Jepson
Attache of the French Embassy	Oswald Yorke
The Tailor	William Lewers
Count Maurice Dietrichstein	Edward Lester
Baron Von Obenaus	R. Peyton Carter
The Emperor Francis of Austria	Joseph Francoeur
Marshal Marmont	J. H. Benrimo
Count Sedlnitzky	William Crosby
The Marquis of Bombelles	Clayton Legge
Tiberius De Leget	George Irving
Lord Cowley	Ricui de Cordova
Count Sandor	Edward Jacobs
Doctor Malfatti	H. D. James
General Hartman	Herbert Carr
Captain Foresti	John S. Robertson
An Austrian Sergeant	Lloyd Carleton
A Country Doctor	Frederick Spencer
His Son	Byron Ongley
Thalberg	E. E. Belcher
Montenegro	Mortimer Weldon
The Chamberlain	Charles Martin
An Officer of the Noble Guard	Henry P. Davis
The Marquis of Ormuto	Charles Henderson
Gentheuns	Don C. Merrifield
Pionnet	Henry Clarke
Morchain	Thomas H. Elwood
Guibert	George Klein
Borofski	Frank Goodman
First Police Officer	Ralph Yeerg
First Archduke	Walter Butterworth
Second Archduke	John Leeman
Marie Louise	Ida Waterman
The Archduchess Sophia of Austria	Sarah Converse
Thereau De Leget	Ellie Collmer
The Countess Napoleone Camerata	Sara Perry
Fanny Elssler	Margaret Gordon
Scaramapi	Francis Comstock
Mina	Edith Scott
An Archduchess	Beatrice Morrison

After a preparatory week in Baltimore, Maude Adams opened at the Knickerbocker Theatre last evening in Edmond Rostand's drama, L'Aiglon, adapted into English by Louis N. Parker. The theatre was crowded.

The fame of L'Aiglon spread to this country months ago. On March 15 Sarah Bernhardt produced it in Paris. The play was declared a masterpiece, only to be ranked, among modern works, with the same author's Cyrano de Bergerac. Rostand has been hailed as the Shakespeare of the age, towering above all other dramatic poets. The theme of the play, appealing especially to Frenchmen, was a further reason for its success in Paris.

L'Aiglon is a historical drama in that its spirit and many of its characters are historical, though the plot is in the main fictional. The dominant figure is the weakling son of the great Napoleon, variously known as Napoleon II, Duke of Reichstadt, and King of Rome, and nicknamed L'Aiglon—the Eaglet.

The period is 1830 and the scenes are in and about the Austrian court, where the Duke is kept a virtual prisoner, given by the Powers into the charge of his grandfather, the Emperor Francis. At that time Europe still trembled at the name of Napoleon. His deeds of conquest were fresh memories. Lest another Man of Destiny should arise in his son, L'Aiglon was zealously guarded. Metternich, arch-diplomatist and real ruler of Austria, had perfected a system of espionage by which the Duke's every movement was watched. And to hasten the end of the sickly boy, whose very existence menaced the peace of Europe, Metternich even threw in his path the temptations of dissipation. The young man is compelled to hear his father vilified by the Austrians, and this in the presence of his mother, Marie Louise, who makes no protest and disgraces her husband's memory by bold intrigues. It is amid such surroundings that the Duke passes his unhappy life.

The first act occurs at the villa of Marie Louise, at Baden, near Vienna, where the gay life of the Austrian court is pictured. The Duke watches the merriment sadly. A conspiracy has been formed to put him on the throne of France. From Paris, to urge him to make the attempt, have come his cousin, the Countess Camerata, disguised as a modiste, and a nobleman who passes as a tailor. They find the Duke vacillating and timid, though dreaming of one day emulating his father's glory. When his tutor, a tool of Metternich, attempts to omit in his lessons all mention of the battles of Wagram and Austerlitz, the pupil surprises him by telling, in spirited, graphic style, the stories of the famous victories. He has learned them from histories given him in secret by his aunt, the Archduchess. The astonished professors hurry to Marie Louise, who comes to reprimand him. But the Duke stills her with a reproach that she should have forgotten that she was the wife of Cæsar. The act ends with the sudden appearance of Fanny Elssler, the dancer, between whom and the Duke an attachment existed. Springing on a table, she recites some of Napoleon's bulletins to the army, that she has learned so as to fire the Duke's enthusiasm.

The second act brings us to the Eaglet's study at Schonbrunn. He is to take his lesson in the art of war. When the marionettes are brought out they are found to be painted with French uniforms. It is the means that Count Prokesch, his military instructor, takes to show his pupil that he is his friend. The delighted Duke is surprised by Metternich, who orders the toy soldiers removed and others in Austrian uniforms substituted. It is then that the Duke discovers another faithful friend in his servant, Flambeau, who is one of Napoleon's grenadiers, and in the conspiracy of the Countess Camerata. He will repaint the Duke's soldiers, and he shows him trinkets from Paris all bearing the picture of Napoleon II. A visitor is admitted. It is Marshal Marmount, the traitor to his master's cause. The Duke receives him in anger and denounces him as his father's betrayer, until the Marshal seems to see the Little Corporal live again, and he swears fidelity to his son. Thoroughly resolved to go to France the Duke pleads with his grandfather for money. The old Emperor has little liking for Louis Philippe, and consents. But this does not suit Metternich. After the departure of the Emperor, he leads the Duke before a mirror and shows him with contempt his image there. He points to the boy's puny frame; and cruelly ridicules the idea that so feeble a child could hope to be a leader, a ruler. The practical intriguer plays his game well. The Duke, horrified, seizes a lamp and hurls it at his reflection in the mirror and falls fainting to the floor.

In the third act the Duke makes the long-planned escape. The scene is a fancy dress ball given by Metternich at Schonbrunn, and the Duke, his identity concealed beneath the cloak of the Countess Camerata, who herself masquerades as the Eaglet, leaves the revelry for the rendezvous with the conspirators. This, the scene of the fourth act, is a hill overlooking the battlefield of Wagram. The little band gather there, but close upon their heels come the Austrian police. Metternich has discovered the plot. All are arrested, save Flambeau, who kills himself rather than be taken alive. The Duke remains alone with the dying grenadier. As the old soldier expires there come from the battlefield, out of the darkness, the sounds of many voices: the groans of wounded; the noises of battle. Ghastly figures sweep on toward the frail figure of Napoleon's son. Tremblingly clasping the dead body of Flambeau to his bosom, affrighted by the awful scene that his imagination has conjured, he realizes the suffering that his father's wars have cost, and believes his own pitiful self to be the expiating victim of the agonies he has witnessed.

Of a sudden the sun bursts out and a bugle call and "Vive l'Empereur" are heard. The Duke jumps to his feet. It is reality that he sees now—his own regiment of Austrian troops, come to the field for their manœuvres. They halt before him, and pointing to Flambeau, the Duke commands: "Salute the dead!"

The last act shows the Duke on his death bed at Schonbrunn—the very bed where Napoleon once had laid. With him are three women: a young attendant on Marie Louise, named Thérèse, who loved him; the Countess Camerata, and the Archduchess. His dying request is that his articles of baptism be read, and as he passes away he hears himself styled Emperor of Eyanee and King of Rome.

The Eaglet's eyes have scarcely closed when Metternich gives an order. It is that Napoleon II be buried in the uniform of an Austrian colonel.

Critical reference to L'Aiglon is deferred until the next issue of THE MIRROR.

Metropolitan—Grand Opera.

After its arduous task last Monday night in presenting Aida, the Metropolian English Grand Opera company had the less exacting duty, on Tuesday night, of singing Balfe's Bohemian Girl. Considering the size and strength of the company and the wealth of scenery and necessaries at its disposal, it is scarcely necessary to say that the performance was satisfactory. The opera had never before been sung at the Metropolitan. Of late years, indeed, it has been given over almost entirely to second and third rate companies, and its reputation—never very exalted—has suffered thereby. The attempt on the part of the new management to place the work on its legs again proved unsuccessful; since, despite its melodies, that still retain considerable popularity, it is not, as an opera, worthy a hearing in the Metropolitan. The audience on Tuesday night was smaller than at any previous performance, demonstrating the fact that the patrons of "opera in English" in this city have been educated beyond the ballad opera by Mr. Savage and his organization. Zelie de Lussan, in the role of Arline, displayed her vocal and dramatic accomplishments pleasingly, though not to such advantage as in her previous impersonations this season. Harry Davies, a most earnest and ambitious artist, sang the role of Thaddeus with feeling and considerable power. Lempriere Pringle was an altogether admirable Count Arnheim. The Devilshoof of F. J. Boyle, the Gypsy Queen of Louise Meisslinger, and the Florestein of Mr. Webb were all acceptable performances and worthy of the artists. As was to be expected, the chorus sang with precision and authority, born of long familiarity with the work. The orchestra was under the direction of Richard Eckhold.

On Wednesday the company accomplished the trying feat of singing Aida in the afternoon and again in the evening. The principal soloists were different, it is true, at the two performances, but the minor soloists and the choristers were, of course, the same. The matinee performance was a repetition of the excellent performance of Monday night. In the evening, however, the company showed unmistakable signs of weariness, and, despite the magnificence of the mounting and the splendid pageantry, the presentation was unimpressive. Phœbe Strakosch, in the title-role, was lacking in dramatic quality, and her vocal work, though full of feeling, compared badly with that of her earlier appearances. Louise Meisslinger was a powerfully dramatic Amneris, and, barring a certain hardness of tone, her singing was most effective. Harry Davies assumed the role of Rhadames on short notice in place of Joseph F. Sheehan. He evidenced again his earnestness, and displayed the excellent talents that are his. But the role overburdened him. The others in the cast acquitted themselves creditably, and the work of the orchestra, under Armando Seppilli's direction, was very satisfactory.

Last evening the company presented Gounod's Romeo and Juliet in a manner that merits only praise. The principal roles were in capable hands, the choruses were admirably sung, and the mounting was as gorgeous as might be. The chief interest of the performance centred in the impersonation of Juliet by Alice Esty, who made her debut with the company upon this occasion, and who, it may be said at once, made a decidedly favorable impression. She sang in a fashion so natural and so exuberant that her small failing in, at rare intervals, getting slightly off the pitch, was overlooked. Her enunciation was particularly good, as was her coloratura work. Her voice poured forth in a warm stream of melody, her acting was most graceful and sympathetic, and her impersonation was altogether agreeable and charming. Joseph F. Sheehan, who recently recovered from a slight indisposition, sang the role of Romeo with his accustomed feeling and vocal dexterity. William Pauli as Mercutio, and F. J. Boyle as the Prince were acceptable. Homer Lind, a most dependable artist, sang the role of Capulet with fine enunciation, fine power, and an ease of bearing that was most effective. Harry Davies, as Tybalt, did not give the satisfactory performance that his earlier work promised. Clarence Whitehill sang and acted the role of the Friar admirably, and E. N. Knight was an efficient Gregorio. Della Niven, as the nurse, and Kate Condon as Stephano were very acceptable in their singing, as well as their acting. Romeo and Juliet will be repeated on Friday night and at the Wednesday matinee; Cavalleria Rusticana and I Pagliacci—a double bill—will be sung on Tuesday, Thursday, and Saturday evenings, and on Wednesday night and at the Saturday matinee Martha will be presented.

Irving Place—'S Lorle.

At the Irving Place Theatre last evening the stock company revived a favorite folk play entitled 'S Lorle, or Dorf und Stadt (City and Country). The play, which is one dealing with simple emotions and the problems that arise among people of sentiment, was as thoroughly enjoyed by the auditors as it was well acted by the players of Director Conried's company. Carl Emmerich as Reinhardt, and Marie Eisenhut as Lorle had the chief heart interest to sustain, and in their work they were supported by a cast of which each actor and actress played with the utmost sincerity and feeling. The drama was nicely mounted, and the gowns worn by the ladies were handsome. On Thursday night, Dreyer's play, Probekandidat, will be produced.

Murray Hill—What Happened to Jones.

George H. Broadhurst's farce, What Happened to Jones, is the vehicle upon which the Henry V. Donnelly Stock company advances steadily forward in popular esteem this week at the Murray Hill Theatre. During the past few years the play has made a reputation for its author in nearly every English-speaking community in the world, and it has been translated into some four or five foreign languages. But despite its age and its travels it appeared as fresh as ever last evening, and it proved mightily amusing to the large audience in front.

Henry V. Donnelly himself assumed the role of Professor Goodly, and his impersonation was of just the broad, humorous sort of bring out the best value of the situations. Walter Allen, as Jones, acted with a sprightly unction that was infectious. William Redmund was a capital Bishop Goodly, Charles D. Waldron a satisfactory Richard Heatherly, and Thomas L. Coleman an amusing William Bigbee. William L. Curtin, as Holder, and John Westley, as Fuller, were acceptable.

Laura Hope Crews, as Cissy, acted with the grace and enthusiasm that the patrons of the Murray Hill have already come to expect of her. Rose Stuart was an attractive Marjorie, and Frances Starr acted the role of Minerva pleasingly. Adele Clarke gave an artistic and thoroughly agreeable impersonation of Mrs. Goodly; Mrs. Thomas Barry was very successful indeed as Alvina Starlight, and Sally Williams did a clever bit of work as Helma, the Swedish servant girl. Next week, Romeo and Juliet.

American—The Prodigal Daughter.

The stock company at the American Theatre revived last evening the long popular racing drama, The Prodigal Daughter, the first production of which in this country dedicated the same theatre in 1885. Last night's performance was very different from the original.

The ladies distinguished themselves by excellent work, especially Georgia Welles, whose sweetly ingenuous completely charming Dorcas was the best performance of the evening. Mary Hampton was an admirable Rose, and Isabelle Evesson a capable Violet.

The men, however, shone not so well, most of them being pretty much out of it. Ralph Stuart as Vernon, E. L. Snader as Deepwater, and Frank E. Camp as Julian gave tolerable impersonations, and Mr. Stuart was best, because he remembered to take off his hat to the ladies. Frank Lindon played Sir John in a hard, low-comedy manner that no English country gentleman would affect. Thomas J. Keogh was only an acceptable Lord Banbury. Herman A. Sheldon, and Emil Collins were just as passable as Roger and Tom.

The play was mounted in fair style, but for some of the furniture, and the stage was not well handled. Next week, The Lost Paradise.

Star—Siberia.

The usual overflowing house was on hand last night to see a revival of Bartley Campbell's good old play, Siberia, which seems to be perennially popular. The stirring scenes and strong climaxes aroused plenty of enthusiasm, and the actors were rewarded with salvos of applause.

John Ferris was a manly and forceful Nicholai, and Eugenia Bessemer was effective as the long-suffering heroine, Sara. Edgar Foreman and Julia West were amusing in the comedy roles. W. V. Ranous, as Jaracoff, Charles B. Waite, Eugene Bowe, Harry Dalton, Florence Lytell, Kate Burns, Helen Markham, M. C. Bowers, John E. Hynes, Richard Barker, and others lent excellent support.

The scenery and effects were tasteful, and the production praiseworthy. Next week, King of the Opium Ring.

Third Avenue—Uncle Sam in China.

Uncle Sam in China found a large and noisily appreciative audience at the Third Avenue Theatre when it began a week's engagement there yesterday. The company is practically the same as it was when, a few weeks ago, the melodrama made its first appearance in New York at the Star Theatre. The original scenery and effects are employed, and they, as well as the procession of sensational situations in the rough and tumble drama, seemed to please the onlookers immensely. Laurens Hascall as the bold American tar, Jack Harkins, acted with vigor and effect. John F. Clark worked energetically in the role of Thomas Tompkins, with the result that there was almost constant laughter while he was on the stage. The other male roles were almost all played to the satisfaction of the audience. Ellen Boyer as Yuh Ping acted with feeling, and Minnie Church was vivacious as Hannah Maria Jenkins. Next week Old St Stebbins.

At Other Playhouses.

WALLACK'S.—Sarah Cowell Le Moyne remains in The Greatest Thing in the World. A new one-act play, The Moment of Death, by Israel Zangwill, will be added to the bill this (Tuesday) evening.

MANHATTAN.—Grace George has begun her second week, having scored a hit in Her Majesty.

BIJOU.—Henrietta Crosman has made a genuine success in Mistress Nell, which she will transfer to the Savoy next week, making way for May Irwin in The Belle of Bridgeport.

ACADEMY.—James O'Neill will appear this (Tuesday) evening in Liebler and Company's elaborate production of Monte Cristo.

HERALD SQUARE.—Arizona continues on the crest wave of popularity.

BROADWAY.—Blanche Walsh is seen in Marcelle.

REPUBLIC.—James A. Herne in Sag Harbor entertains large audiences.

GARDEN.—Richard Mansfield remains in his revival of King Henry V.

FOURTEENTH STREET.—Lost River attracts crowded houses.

CASINO.—The Belle of Bohemia is the attraction.

CRITERION.—Mrs. Leslie Carter appears in Zaza.

DALY'S.—San Toy pleases the lovers of musical comedy.

MADISON SQUARE.—Peter F. Dailey will present Hodge, Podge and Co. this (Tuesday) evening.

LYCEUM.—Annie Russell stays in A Royal Family.

GARRICK.—William H. Crane has made a hit in David Harum.

EMPIRE.—John Drew appears in Richard Carvel.

GRAND OPERA HOUSE.—The Brothers Byrne with Eight Bells up to date form the attraction at this house for the week.

HARLEM OPERA HOUSE.—The Kelcey Shannon company appears this week in My Daughter-in-Law.

METROPOLIS.—The Heart of Maryland is this week's attraction.

THE ELKS.

Estherville, Ia., Lodge, opened its new hall recently, and initiated fifteen new members.

Moline, Ill., recently organized with twenty-seven members, now has a membership of over one hundred.

Over one thousand Elks were in attendance at the laying of the cornerstone of the new Elk Temple, at Spokane, Wash., Oct. 10.

New Iberia, La., Lodge, No. 554, on Oct. 1 sent Galveston Lodge, No. 126, a contribution of $50 for the storm sufferers. No. 554 was organized in February, 1899, and has a membership of fifty.

☞ Thanksgiving is open at the Grand Opera House, Carbondale, Pa. Wants good people to draw from. No opposition; capacity sure, matinee and evening. Address Dan P. Byrne.

THE STOCK COMPANIES.

The portrait above is that of Donald Bowles, who has been engaged by Manager R. L. Giffen for his stock company at the Imperial Theatre, St. Louis, Mo. In praising Mr. Bowles' performance of Jack Dexter in The Wife, week of Oct. 8, a local reviewer pronounced him "the manliest sort of a juvenile." Mr. Bowles has demonstrated his ability by a long list of successful characterizations with the Thanhouser and other stock companies.

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The Lyceum Theatre Stock company, under the direction of Enos and Young, gave its initial performance at the Lyceum Theatre, St. Joseph, Mo., Oct. 15, presenting The Charity Ball. The opening was a success in every way, and the audience was not slow in showing its appreciation of a first-class play by a first-class stock company. The company consists of Wilson Enos, Lynn Pratt, Theodore Stark, Harry Westayer, Alec F. Frank, Edward Fenn, Charles Brewer, Harry L. Minturn, Nevada Befron, Irene Timmons, Kate Beneteau, Kizzie Masters, Louise Maurice and Olive Knowlton.

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The Thanhouser company at Milwaukee is safely entrenched for another season at the Academy, the number of season patrons on the books being sufficient to insure a satisfactory pecuniary return. The list of plays recently announced by Manager Thanhouser has caught the fancy of the local theatre patrons. There is a strong demand for the approaching production of Julius Cæsar, that will be the first of the many Shakespearean revivals promised. Quo Vadis, which is the bill for this week, is already sold out. The company did Clay Clement's play, The New Dominion, last week, and notwithstanding the excitement of the campaign, business was above the average. Thomas Neville, for many years at Forepaugh's, Philadelphia, has returned to the company. Bart Ruddle, until a year ago at the Bijou, is now on the executive staff of the Thanhouser company.

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Appreciating the fact that there is a Monte Cristo this season, Manager Boyle, of the Grand Opera House Stock company, Nashville, Tenn., presented that play last week with lavish mountings, and it played to the capacity at every performance. The company received high commendation. J. Gordon Edwards strengthened the favorable impression he has made here as leading man in his impersonation of Edmond Dantes, he being especially adapted to this famous role. Frank D. Melville was equal to all the demands of Nortier, and Morris McHugh gave an amusing characterization of Caderousse. William Stuart was especially graceful of poise and even of speech as Albert. William G. Beckwith gave an artistic rendering of Danglers, as did Mr. Applebee of Villefort. Lisle Leigh gave an able and interesting impersonation of Mercedes, and Belle Gaffney gave a good performance of Carconte. Anna Hollinger as Mlle. Danglers did well. Ted Breton was specially engaged for this production and made a favorable impression as Fernand. The minor roles were in the capable hands of Thomas Sterret, Frank Summit, Nancy Rice and May Stockton.

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The Sidewalks of New York did good business at the Columbia Theatre, Newark, last week. Kate Dalglish, Carleton Macy, Charles Hallock, Bert Lytell, James A. Minn and Margaret May sustained prominent roles capably.

Nell Gwyn, Marie Doran's play, ran a second week at the New Century. The performances showed much improvement. Una Abell and John Waldron, as Nell and the King respectively, continued to score heavily.

George E. Martin was specially engaged to appear as Charles Hart in Nell Gwyn with the New Century Theatre Stock company and made so pronounced a success that he was immediately engaged for the rest of the season.

Harriet Willard will make her first appearance with the New Century Theatre Stock company as Tom Chickweed in Alone in London this week.

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Sarah Truax has been engaged as leading woman of the Shubert Stock company at the Teck Theatre, Buffalo. Miss Truax is well known in Buffalo, having been leading woman of the stock company at the Star during the Summer of 1899. Eugene Ormonde, the leading man, has left the company to join Blanche Bates.

Blanche Seymour, soubrette and ingenue of the Grand Opera House Stock company, New Orleans, is repeating the success that she scored last season with the same company. She has been praised highly for her work as Cinders in The Lost Paradise, Maude in Mr. Barnes of New York, and Constance in The Three Musketeers.

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At the Standard Theatre, Philadelphia, Parry and Speck's New Stock company is giving a series of excellent melodramatic productions. They have successfully offered their patrons Wicked London, Kidnapped, On Land and Sea, and The Queen of Chinatown. These will be followed by other melodramas equally as good.

Bertha Creighton, leading woman of the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, slipped and fell when entering a carriage on Oct. 15 and injured her knee. She was unable to appear with the company last week.

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Edward Boring has been engaged for the Woodward Stock company, Kansas City. He succeeds Hal Davis, who has retired from the company to enter vaudeville.

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Louise Muldener has left the Oliver-Leslie Stock company at the Burbank Theatre, Los Angeles, and has returned to New York.

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During the past week the Valentine company presented Daniel L. Hart's society comedy, Army and Navy, at the Princess Theatre, Toronto, with splendid results. It was the first time the play had been given by a stock company and the critics of the Canadian city were enthusiastic in its praise. The honors of the performance were carried off by Jack Webster, Meta Maynard, Robert Evans, Frances Desmonde and George C. Robinson. On the Canadian Thanksgiving, Oct. 18, the company played to over 4,000 people at the matinee and night performances. This week The Three Musketeers, with Jack Webster as D'Artagnan and Meta Maynard as Lady de Winter.

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Manager Giffen, of the Imperial Stock company, is showing the people of St. Louis the versatile qualities of his players. In the three productions offered so far, E. J. Ratcliffe in the lead has had three very different characters to portray, and in one of them has he shown such good work as his Chauncey Short in A Gilded Fool last week. Maude Odell as Margaret Ruthven had very little to do, but she has a very convincing way of making her presence felt to the audience when before them. Grayce Scott did clever comedy work as Nell Ruthven. William Tooker played Matthew Ruthven effectively. De Witt C. Jennings, who has become a great favorite, was excellent as the preacher-detective. Lucille La Verne, who is a clever character actress, did well as Jessica Rood. The other members of the company were well cast and the production was elaborately staged.

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Mrs. Adele Clarke has been specially engaged for a two weeks' term with the Henry V. Donnelly Stock company at the Murray Hill Theatre. This week she is playing the role of Mrs. Goodly in What Happened to Jones, and next week she will be the Lady Capulet in the production of Romeo and Juliet.

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The Oliver-Leslie Stock company, managed by Oliver and Leslie Morosco, opened its season at the Burbank, Los Angeles, with an elaborate presentation of The Prisoner of Zenda. Every notice received was most favorable and the business was capacity. In Why Smith Left Home, Judah, The Moth and the Flame, and Peaceful Valley the company repeated its success and its members have become established favorites. Last week the bill was The Country Girl, rearranged by the late Augustin Daly. An admirable performance of the old English piece was given.

After concluding its engagement at the Burbank the company will open at the Grand Opera House, San Francisco, for a season of twenty weeks.

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The Meffert Stock company, Louisville, scored a great success last week in A Soldier of the Empire, said to be the most elaborate production ever made by a stock company in that city. Esther Lyons as Louise de Vere and Robert Wayne as Guilbert de Montville were capital. Oscar Eagle as Moulinet made a strong hit and as stage-manager of the company won new laurels. Ada Levick, Virginia Drew Trescott, Frank Lipman, Frank Kendrick and William Stedman are also excellent. The company is playing to large audiences.

FAIRS AND CARNIVALS.

Attractions at the Lyons, Kan., street fair, Oct. 17-19, were Albini, Rosart Brothers, Lunette and Steinberg Brothers' Vaudeville company.

The Boise, Idaho, fair, Oct. 14-6, was a decided success.

An average of over 4,000 people in attendance at each performance is the record of the amusement department of the Spokane, Wash., Industrial Exposition, Oct. 7-13. The principal attraction was the Royal Marine Band of Italy and the singing of Signor F. Giannini. The officers of the exposition are E. D. Olmstead, president; W. E. Hawley, secretary and manager; George S. Brooke, treasurer; Victor M. Smith, auditor, and Willis P. Armstrong, amusement director.

The Central Carolina Fair, at Greensboro, N. C., Oct. 10-12, was largely attended and a great success.

Mexico, Mo., held its third annual street fair Oct. 9-12. There was an abundance of free attractions, including Hugo, Harry Steele, and Monroe.

The Elks' fair and corn carnival, at Piqua, O., will be held Oct. 22-27. The Executive Committee is A. A. Hall, chairman; H. Kampf, secretary, and W. P. Rice, treasurer. The hall is about transferred into a corn palace. Booths for exhibits and a midway are about completed.

The Knoxville, Tenn., street fair was held Oct. 10-13, and was a great success. All the principal business houses were decorated, and it was estimated that 40,000 strangers visited the carnival. Some of the principal features were the trades display parade, the art building, agricultural hall, manufactures hall, machinery hall and negro exhibit. Other attractions were the Electrical Theatre, a grand spectacular entertainment at Staub's Theatre; Sidonia, and Edison's reproduction of the Passion Play. The weather was fine and the carnival closed with a display of fireworks and a grand ball.

The Interstate Fair at Atlanta, Ga., Oct. 16-27, is drawing large crowds. Conterno's the Battles of Our Nation, and Frank Bostock's midway are the leading amusement features. Secretary T. H. Martin, Manager Louis Beck, and John Weisenger are to be congratulated on their management of the fair. From a pecuniary standpoint and otherwise the fair will be a huge success. "Ham, Jr.," the famous orang-outang, of Bostock's menagerie, died last week.

Albany, Ga., will hold a hay day carnival and street fair Nov. 21-23.

The Atlantic, Iowa, street carnival closed Oct. 13 with Elks' Day. Invitations had been extended to the lodges at Creston, Council Bluffs, Omaha, Des Moines, and Sioux City, and a large number of brothers attended. The weather was fine, the attendance large, and the carnival a success in every way. The free attractions were above the average, and included Davenport, Wertz and Adair, Bishop Brothers, the Mexican Zamora family, and Eddie Nickol.

ACTORS' CHURCH ALLIANCE NEWS.

The second public service of the Boston Chapter of the Alliance was held last Sunday afternoon in St. Paul's Church, at 4 P. M., the Rev. Dr. Lindsey, rector and chaplain. The church was crowded. An eloquent sermon was preached by the Rev. Walter E. Bentley, secretary, the subject being "The Church's Message to the Theatre of To-Day." Among the large number of the profession present were William F. Owen, Neil Grey, Charles Plunkett and wife, Eliot Eneeking, Robert W. Ferguson and wife, and many others.

The secretary preached at Grace Church, Newton, in the morning and the Church of the Advent in the evening, the subject being "Worldliness and Its Relation to the Dramatic Life." Both services were largely attended.

Last evening the address at the Episcopalian Club—a meeting of laymen—was on the subject "The Stage and Its Relation to the Social Life of the Day." Among the other speakers were William F. Owen, of Daniel Frohman's company; Howard Tieknor, and the Rev. Dr. Chambré, rector of St. Ann's, Lowell, Mass.

Monday afternoon a reception was held by the Boston Chapter and the Alliance members and their friends in Chipman Hall, Tremont Temple, the Rev. Dr. Lindsey, rector of St. Paul's Church, presiding. Among the speakers were the Rev. Dr. Lorimer, pastor of Tremont Temple and chaplain; L. C. Strang, dramatic editor of the Boston *Journal*, and the general secretary.

In St. Paul's Church, Cincinnati, O., the Rev. Paul Matthews, rector and chaplain, a service was held under the auspices of the Alliance. The Rev. Dr. George P. Shinn, chaplain of Newton, Mass., preached a sermon, entitled "The Theatre as a Place of Amusement." The sermon will be repeated next Sunday in St. Paul's Pro-Cathedral, Louisville, Ky.

The regular New York monthly service was held last Sunday evening in the Church of the Redeemer, the Rev. William E. Johnson, rector and chaplain, preaching on "Truth and Its Utterance." A large congregation was present. The next reception will be held on the third Thursday in November.

The annual report has been sent to all members of the Alliance. Any one failing to receive it will please notify the secretary immediately.

Annual subscriptions ($1) are now due. Members will please note this. Any members failing to observe calanders in all centers where there are chaplains will kindly notify the local directing chaplain or the general secretary.

The office hours of the secretary, at the office of All Souls' Church, Sixty-sixth Street and Madison Avenue, are on Tuesday, Wednesday, Thursday and Friday at 2.30 P. M.

WALTER E. BENTLEY,
General Secretary.

MUSIC NOTES.

Lillian Blauvelt made her local reappearance in a concert at Carnegie Hall on Oct. 16 and was cordially received.

Madame Marie Decca, the noted operatic soprano, has opened a studio in Boston and will hereafter devote herself to teaching vocal music.

Arthur Nevin, the composer, has taken up his residence in New York, and will devote himself to teaching piano and song interpretation at his studio in Carnegie Hall.

Eduard Strauss and his Vienna orchestra arrived from Europe last week and began their American tour with a concert at the Waldorf-Astoria on Saturday and another at the Metropolitan Opera House on Sunday, being cordially received by large audiences. Interesting programmes were offered and the orchestra, skilfully conducted by Herr Strauss, proved an admirable organization. Their playing is notable in tempo, spirit and power, but lacking in color. Every number was given in precisely the same tone, and this grew more and more monotonous. Several Strauss waltzes were performed in inimitable style.

ENGAGEMENTS.

Frank Doane, for Ned Goslin, at the New York Theatre.

Harry Dickeson, for The Irish Pawnbroker.

J. K. Adams, as stage-manager, with Lulu Glaser.

Anna Barclay, for More than Queen.

C. W. Morton, for The Dairy Farm.

Belle Darling, for The Angel of the Alley.

Mr. and Mrs. E. N. Hoyt, with Sanford Dodge.

Gertrude Dehest, and Marie Kissing, with May Irwin.

Calvin Tibbitts, for Fedora.

Joseph Wicks, and Stephen J. Bonner, for the King Dramatic company.

Harry A. Asmus, for The Real Widow Brown.

William Strong, for When We Were Twenty-one.

Nora Linden, for Her Majesty.

Charles L. Newton, for Rupert of Hentzau.

Charles B. Hawkins, for Lost River.

Elizabeth Baldwin, for What Happened to Jones.

Beatrice Lieb, for Georgette, in The King of the Opium Ring.

Anita Abbott, Estelle Wills, Esther White, Bronson Sisters, George Mitchell, James McDonnell, the Bicknells, Harry Gilmore, and James Kiernan, with George W. Monroe, for My Aunt Bridgett.

Max L. Schrade and L. D. Long, for the Erwood Stock company.

Margaret Moffatt, for ingenues with the Valentine Stock company.

For The Honest Blacksmith: Mr. and Mrs. Robert Fitzsimmons, Harry P. Clifton, Frank Holland, J. T. McEnery, William McFadden, Ruth Royal, and Jessie Ralph. Percy G. Williams will manage the company. The season will open at Port Jervis, N. Y., on Oct. 29.

Eben Plympton for Philip II, with Viola Allen in In the Palace of the King, succeeding Charles Kent, who has been compelled by ill health to withdraw from the cast.

William B. Gough, with The African King.

Richard Sherman, for The Little Minister.

William Humphreys, with Blanche Walsh, for More than Queen.

Elaine Schone, for Fiorodora.

Ethel Tillson and Charles E. Hart, for Aunt Hannah.

Frank Budd, with Mr. and Mrs. Russ Whytal.

Clarence E. Robbins, late treasurer of Lothrop's Opera House, Worcester, Mass., for Where is Cobb (Eastern) as treasurer.

Maidie Wensley, for A Bell Boy.

James F. Kelly and Dorothy King, for the leading comedy roles in Charles E. Blaney's An African King.

MATTERS OF FACT.

Fitz-Hugh and Company, with offices in New York and Chicago, are the exclusive authorized agents for the Pullman and the Wagner Car companies to sell their refitted theatrical equipment. The work is all done at the Pullman Company's shops. Fitz Hugh and Company always have a good supply of cars on hand, and will make any alterations required by purchasers.

Thanksgiving week is open to a thoroughly first class attraction at the Bijou Theatre, Jersey City, N. J.

"Security," care this office, wants an engagement as manager or advance agent with a reliable company.

The Little Leading Lady, a vaudeville sketch that has already been successfully produced by Little Ruby and Baby Doris, can be secured for the use of a clever child. The author, Howard Wall, may be addressed at the Standard Theatre, Philadelphia, for which he is business manager.

W. L. Hollquest, manager of the theatre at Joplin, Mo., telegraphs THE MIRROR: "Harry Corson Clarke, in his new play, packed my house. Star and company excellent. Play big hit."

Constance Clifton has resigned from The Dairy Farm company and is in the city open to good offers for the rest of the season.

At Portsmouth, Va., on Nov. 1 the opening of the New Lyceum Theatre occurs. Bland and Dougherty are the lessees, but the booking will be done under the direction of J. H. Haverly, of minstrel fame. Mr. Beverly, who may be addressed care of the Pincus Amusement Bureau, Real Estate Trust Building, Philadelphia, Pa., is desirous of hearing from organized companies for one or three nights, or a repertoire company for a week.

Thanksgiving and Christmas are open at the Powers' Opera House, Grand Rapids, Mich. E. D. Stair and J. H. Havlin, 1440 Broadway, New York, should be addressed in reference to the time.

Laura Burt, lately returned from London, has made as yet no definite plans for the season.

REFLECTIONS.

In behalf of George W. Monroe a suit has been brought against Frank P. Baker to recover an alleged debt to society and to enjoin further employment of Mr. Monroe's pictures as advertisements for the play. Mrs. B. to Shaughnessy, Wash Lady.

Wallace Munro's Repertoire Stock company, of which Howard Gould is the star, is now in rehearsal at the Lyceum Theatre and will open at Norfolk, Va., on Nov. 5. Among the people engaged to support Mr. Gould are W. J. Constantine, Frank McGlynn, Addison Pitt, Charles Newton, A. J. Seybolt, Harry Gilman, John Chisholm, J. Bertrand, George W. Lynch, J. McGregor, Charles Thompson, Ruth Aldridge, Rose Parker, Bertha Rice, and Alice Wadsworth. Paul J. Aldrich will be the business manager of the company, and Charles Nichols the advance agent.

Sprague Green, manager of the Green's Dramatic company, and Jennie Kapp were married on Oct. 17, at Fort Wayne, Ind.

Frances B. Carter, who created such a favorable impression in her rendition of The Spanish Gypsy at the Waldorf last season, assisted in a musical programme at the studio of O. Heywood Winters, on Fifth Avenue, last Thursday evening, giving with the dramatic effect T. B. Aldrich's "A Set of Turquoise," besides several short selections.

Rachel Macauley, daughter of John T. Macauley, manager of Macauley's Theatre, Louisville, was married in that city Oct. 17 to Albert Anson Bigelow, of St. Paul, Minn.

Mary Sherwood has left the Wilbur opera company and has gone to Chicago. She intends to enter the dramatic branch of the profession. Miss Sherwood is a daughter of W. H. Sherwood, the pianist.

Anna Delony Martin, who has won note in the lyceum field for her representation of The Prisoner of Zenda and Quo Vadis as "picture plays," will this season represent The Old Homestead in the same manner. A company of players is engaged, costumed and rehearsed, the play is staged with every accessory, the curtain is rung up and the play proceeds exactly as at any regular performance. A photographer is located where he can with the aid of "rapid fire" cameras photograph every action of the drama. These photographs are afterward colored by skillful operators, and the rapidly moving slides are made ready. As these slides are moved in quick succession, Miss Martin carries on the language of the play, herself individualizing each character.

H. L. Miller, manager of the Miller Opera House, Peru, Ind., was married to Margaret Lenhart on Oct. 17.

William J. Jordan has resigned from Shaws of the Orient.

LETTER TO THE EDITOR.

The Late Frank Tannehill, Sr.

NEW YORK, Oct. 17, 1900.

To the Editor of The Dramatic Mirror:

As so many errors occurred in the different obituaries of Frank Tannehill, Sr., I cannot let the opportunity pass without correcting them. He was not born in Pennsylvania, but in Kentucky. His parents removed to Pittsburg, and there and in Allegheny he was reared. His father was Scotch. Frank was born in 1832. When quite young he traveled with Yankee Robinson's Circus and Uncle Tom's Cabin. He was engaged by Wheatley and Clarke for the Arch Street Theatre, Philadelphia, in 1857, and remained there three seasons as a member of one of the best stock companies seen in America for years. He then went to Memphis. While at the Arch, Philadelphia, he married Ella Clayton, and for forty-three years they lived happily. Mrs. Tannehill was never professionally known as Ella Clayton, but as Nellie or Mrs. F. A. Tannehill.

It was my privilege to be numbered among the few who had been his intimate friends since 1857. Many and varied are the recollections of our long friendship which now troop through my mind in rapid procession. I recall him as the genial companion, the loyal, sympathetic friend; the energetic, generous and charitable man of heart. He had few faults, and such as he had sprung from the gentleness of his disposition and the simple generosity of his nature. He was the essence of good fellowship in all the term implies, a gentleman by birth and breeding, a stanch friend, a bright, genial companion, a loving husband, and a generous foe—so generous that in all the years of my acquaintance with him I very rarely heard him speak ill of any one. With noble greatness of heart were united a bright intelligence, quick to perceive, a well balanced judgment, and studious habits.

COLONEL T. ALLSTON BROWN.

BURRELLE'S PRESS CLIPPING BUREAU.

On another page of THE MIRROR this week will be found a picture of the home of Burrelle's Press Clipping Bureau, 21 West Nineteenth Street, near Fifth Avenue, New York. The Burrelle agency is the most noted of its kind in this country, and that it is still growing is evident from its spacious new headquarters. Theatrical work is solicited by the Burrelle Bureau, and attention is called to its "loose leaf scrapbook system," which is an ideal method for stars and managers. That this bureau has developed wonderfully is seen by the fact that in 1896 it occupied 1,200 square feet of floor space, whereas now it occupies 6,500 square feet.

GUS HILL'S ATTRACTIONS.

Reports from all of Gus Hill's numerous attractions are most gratifying. The Royal Lilliputians is a success beyond expectations. This company has undergone many changes since the opening, and new musical numbers have been added. Mr. Hill's new scenic production, Lost in the Desert, is also meeting with favor. Man's Enemy will be seen in the West for the first time this season. McFadden's Row of Flats is holding its own as of old. Another one of Mr. Hill's enterprises will shortly be launched, making a long string of companies practically under one management.

NEXT.

Emily Lytton, formerly of Hayes and Lytton, is now starring in a sketch by Will M. Cressy, entitled Next. Miss Lytton portrays a female detective in a thoroughly artistic and humorous manner. The piece is one of the best things that profits Mr. Cressy has done, and to judge from what the New York press have to say of it, it will be a lasting vaudeville commodity. Miss Lytton wishes to state, notwithstanding reports to the contrary, that though she still holds an interest in the farce-comedy, A Wise Guy, she will positively not appear with the company this season.

THE GIRL FROM CALCUTTA.

The scenic effects of The Girl from Calcutta are being prepared from models made in the actual localities used by Mr. Coghlan, and with a cast selected for their absolute fitness for the characters, re-enforced by the good judgment of a high-class stage manager. The public are assured a dainty and atmospheric realization of the subtleties of Mr. Coghlan's imagination. The chic sensationalism of Miss Wilkes' style will add piquancy to Sophie Duchesne, the young French Girl from Calcutta.

THE SECOND LOST RIVER COMPANY.

The cast of Liebler and Company's second Lost River company, to open at the Park Theatre, Boston, Oct. 29, is Robert Blessing, Hallett Thompson, Ezra Cook, C. E. Hawkins, Bill Lewis, William Macauley, Gale Gates, Harry Bradley, Claude Middleton, Johnnie Hoey, Jak Wolf, Peter Lang, Violet Rand, Gladys Middleton, Edith Alverson, Angy Volmer, Helen Thill, Grandma Gates, Mary Carr Cooke, Abe Levins, William Bechtel. Leonard will stage the production.

KENNEDY AND THALL'S PLAY.

P. J. Kennedy, of the firm of Thall and Kennedy, managers of the company in A Stranger Land, was a Monday visitor last week and reports excellent business with this attraction. This will have their company on the road next season. A Daughter of the Millions, A Stranger in a Strange Land, and their old standby and big money maker, Von Yonson, which has made more money, it is said, than all other Swedish plays combined.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

"Jess" Dandy, Hebrew parodist; Nat M. Mills, comedian, and the Exposition Four are the features of a bill including J. C. Nugent, assisted by Grace Fertig, in At Sundown; the Three Juggling Barretts, Clifford and Dixon, comedians, Reid and Currier, singing sketch; Mr. and Mrs. Mart Fuller, in The Professor's Substitute; Camille Personi, soubrette; Claflin Sisters, comediennes; Inga Orner, the Norwegian nightingale; Owley Randall, Hebrew juggler; Eddie De Voe, acrobat; Frank Emerson, bone player, and the vitagraph.

Keith's Union Square.

John Le Hay, the English comedian and ventriloquist, makes his vaudeville debut and heads a bill including Edward M. Favor and Edith Sinclair, comedy duo; Charles R. Sweet, musical comedian; Smith and Campbell, talkers; the Hawaiian Queens in The Queen's Fan; James Richmond Glenroy, Irish comedian; the Macagnos, equilibrists; W. H. Murphy and Minnie Allen in The Bifurcated Girl; John Le Clair, juggler; Hedrix and Prescot, dancers; Edna Collins, whistler; Charles Leonard Fletcher, monologist, in his new skit, Out of a Job; the Four Miltons, musicians; Arvello, equilibrists, and the biograph.

Proctor's Fifth Avenue.

Lockhart's elephants make their first appearance on Broadway and top a bill including Clifford and Huth, comedy duo; Harry Watson and company in The Two Flats; Sam, Clara and Kittie Morton, comedy trio; Brothers Damm, acrobats; Williamson and Stone, dancers; St. Onge Brothers, bicyclists; "The Woman in White," a novelty; Budd Brothers, acrobats; Lawrence Crane, magician; Boerge Sisters, Dutch comediennes; the kalatechnoscope, Mr. and Mrs. Neil Litchfield in Down at Brook Farm, and Millie Scott, aerial performer.

Proctor's Twenty-Third Street.

Papinta remains a second week and is still the feature of the bill. Others are Henri French, bicyclist and juggler; Harris and Walters in A Shadow Detective; John D. Gilbert (return engagement); Smith and Fuller, musical duo; Hugh Stanton and company in For Reform; Minnie Four, comedians; Anna Teresa Berger, cornetist; Sivern and Emerie, ring act; Armstrong Brothers, singers and dancers; the kalatechnoscope; Lester and Jermon, comedians; Payne Brothers, poster songs, and Alexander and Finn, acrobatic comedy duo.

Proctor's Palace, Fifty-eighth Street.

McIntyre and Heath head a bill that includes the Taree Powers Brothers, versatile comedians; Elinore Sisters in The Dangerous Mrs. Delaney; Cheridah Simpson, comedienne; Zazell and Vernon, comedy bar act; J. W. Bingham, ventriloquist; Two Lamonts, acrobats; West and Williams, comedians; Sankey Brothers, novelty act; Dooling and Brennan, singers and dancers; the kalatechnoscope, and stereopticon.

Proctor's 125th Street.

The bill includes Ida Fuller in new serpentine dances; Isabelle Urquhart and Gerald Griffin in Even Stephen; the Dunham Family, aerialists; Clemence Sisters, vocalists; Drawee, juggler; Violet Holls, singer; Sisson and Wallace, "kid" specialty; Belle Hathaway's dogs and monkeys; Lavender Richardson, mental wonder; the Craigs, musical act; Gordon H. Eldrid, monologue; the McMahons, statuary posings; the kalatechnoscope, and stereopticon.

Koster and Bial's.

The list of entertainers includes Filson and Errol in their new sketch by Arthur J. Lamb; Reno and Richards, comedy acrobats; Hayes and Lytton in A Wise Guy; Hall and Staley, the musical burglars; Marie Rogers Fulton, vocalist; Herbert's dogs; Joe Flynn, parody singer; Al. and Mamie Anderson, colored comedy duo; the Trolley Car Trio; Louise Montrose, comedienne; Trask and Gladden, comedians; Mons. Cadieux, burlesque wire walker; the Burto-Lowando-Wilson Circus, and Matthews and Thompson, Georgia shouters.

Hurtig and Seamon's.

The attraction this week is Williams and Walker's company in Sons of Ham. The Golden Gate Quartette, Freeman Sisters and others are in the cast.

Weber and Fields'.

Fiddle-Dee-Dee and the new burlesque on Arizona make up the bill, with the members of the all-star stock company in the cast.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation company provide the week's bill.

LONDON.—Rose Sydell's London Belles have moved down from Harlem for a week.

MINER'S EIGHTH AVENUE.—Sam Devere's Own company appear for the first time here this season with the Engstrom Sisters and the Weston Sisters.

OLYMPIC.—The Majestic Burlesquers have gone uptown for a week.

DEWEY.—Wine, Woman and Song is this week's attraction. A burlesque, called The Vaudeville Craze, introduces the entire company. In the olio are Gilbert and Goldie, the three Kerketts, Jenny Eddy Trio, Kine and Gotthold, and Reach and Kennedy, and Mignon Gilbert.

LAST WEEK'S BILLS.

[illegible]—Charles Coburn, the English [illegible] made his American debut last [illegible] to an excellent bill. Mr. Coburn [illegible] fame as the man who first sang [illegible] the Bank at Monte Carlo." [illegible] appearance in a very flashy yellow [illegible] one of those characteristic English songs, called "A Nice Little Girl that I Know." He handled the words with great dexterity and put himself on good terms with the audience at once. He then changed his costume to that of a Dutch peasant and also changed his dialect, using a very good German accent in a little lullaby called "Ah Goo-Goo!" This song made a very decided hit, and Mr. Coburn's stock went right up with the audience, who awaited his next appearance with pleasant anticipations. His third offering was in Irish dialect, with costumes and make-up to match. The song was about a shrewish wife, and some lively patter introduced between the verses won many laughs. Mr. Coburn's fourth song was "The Man Who Broke the Bank." His conception of the character of the plunger is entirely different from that of the late William Hoey. He appeared in evening dress, with a monocle, a mustache and a drawl. There is no fault to be found with his method of singing the song, however, as he brought out the meaning of the verses in clever style. As an encore, Mr. Coburn sang the chorus of "Two Lovely Black Eyes" in nine different languages. To sum it all up, Mr. Coburn is one of the best artists in his line that has ever come over the sea, and deserved the genuine applause he received. In spite of their regular monthly appearances here, Cook and Sonora scored heavily. Ward and Curran were also successful with their budget of nonsense. Curran sang "When the Harvest Days are Over," and other ballads, with much feeling. Johnstone and Blodgett, the bicyclists, who replaced Hector and Lauraine, made a big hit with their remarkable feats. They keep things going from start to finish, and are constantly surprising the audience with some smart trick or other. Fox and "Foxie," the clown and his clever dog, proved a treat for the women and children. Frances Curran is improving, and when she learns the value of repose she will be a great deal more effective than she is now. Like the average singer of coon songs, Miss Curran puts too much action into her songs. Clarice Vance discovered that a coon song could be sung standing in one spot, and without tearing the lining out of her throat, and she seems to be doing pretty well. Amman and Hartley had a fine place on the bill, and "made good" in every way with their comedy sketch. Hanson and Drew, Stewart and Gillen, Forrester and Floyd, Clifford and Burke, Dilks and Wade, Gus Adams, and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—George Clarke, whose long connection with the forces of the late Augustin Daly has placed him firmly in favor with the New York theatregoing public, made his metropolitan debut as a vaudeville star last week, and presented a condensed version of Bon Cæsar de Bazan, which he calls A Match for a King. The most effective incidents in the play are used, and they make up an interesting thirty-minute sketch. Mr. Clarke acted with the virility and dash for which he is noted, and succeeded in winning and holding the attention of the audience. Lillian Swain, who played Maritana, was fairly good, but Franklin Garland, who played King Charles, and Ralph Dean, who appeared as Don Jose, were not up to the mark. Mr. Clarke should have used better judgment in the selection of his assistants, and if he had done so his success would have been far greater than it was. The laughing hit of the bill was made by Walter Leroy and Florence Clayton in Hogan of the Harsom, which is one of the best things ever turned out by George M. Cohan. The Macagnos, European gymnasts, made their American debut with much success. They are three in number, two men and a boy. Their setting represents a restaurant and billiard room, and they do all of their tricks in ordinary afternoon dress, without removing cuffs, collars or neckties. Some of their tricks are out of the ordinary, especially one, in which they do a head balance on top of a hat rack. They were warmly applauded and the act scored a hit. Conway and Leland were as agile and funny as ever with their one-legged acrobatic work. Prelle, the European ventriloquist, and his trained dogs, repeated the success they scored here a few weeks ago. Robertus and Wilfredo, who made their New York debut, are an expert pair of equilibrists. They carry very elaborate paraphernalia and their work is worthy of praise. Some difficult balancing and their adroit manipulation of rubber balls are the features of the act, which is as good as anything of the sort seen here in a long time. The three Gardner Brothers mixed music and comedy effectively. Lyons and Crowley, whose progress has been very rapid, were in the black type portion of the programme and had a good place in the bill. Their parodies and talk are amusing, and one of them gives a fair imitation of the late J. W. Kelly. It would be well for him, however, to consult some one who remembers Kelly's lines better than he does, as he gets some of them very badly twisted. Herbert and Willing were entertaining in their song and dance act. Gloss Brothers, in their interesting posing act; Frank and Lillian Smith, accurate sharpshooters; the Chicago Ladies' Quartette, pleasing vocalists; Gallando, the expert clay modeler; Jennings and Renfrew, comedians, and the biograph were the other features of the bill, which attracted large houses.

PROCTOR'S TWENTY-THIRD STREET.—Papinta presented her spectacular dances with great success. Since her last visit here she has added some new effects that add greatly to the beauty of the act. Isabelle Urquhart was seen once more in Even Stephen. The sketch was spoiled by the wretched work of Miss Urquhart's new company. Willard Hutchinson, who lacks all the qualifications necessary for the part of the dashing husband. Surely there are plenty of experienced actors to be had, and it is an injustice to the public to allow raw amateurs to exploit themselves when there are genuine players who need work right at hand. Clarice Vance made a big hit, as usual, with her original and restful method of singing coon songs. Her selections included "You Don't Need to Stand My Ways," "Don't Forget to Bring Your Money Home," and "I Hope These Few Lines'll Find You Well." All the coon yellers who were resting in town last week should have gone to hear Miss Vance and learn a lesson in the art of entertaining an audience without splitting their ear drums. George W. Day made a hit of large proportions in his black-face monologue. He had the place on the bill when the suburbanites in the house begin to look nervously at their watches, but, to Mr. Day's credit be it said, he succeeded in driving dull care and thoughts of train time out of everybody's mind. Dave Lewis, whose name was near the top of the bill than Mr. Day's, was not quite so fortunate. Much of his matter was new, but some of his tricks were worn out years ago by Sam Bernard and others. Cheridah Simpson sang two songs and played her little pieces on the piano with attachments, which always has a special line in the programme. Miss Simpson treated herself to an unusual luxury by employing a 'cello player, who helped out the pianist in her accompaniments. The idea is a good one, but it must be rather expensive, as 'cellists come high. The Three Powers Brothers presented their sketch, In Paris, in which they do a little of everything, including juggling, plate catching, roller skating, dancing and singing. Their finish, in which they do a triple pedestal clog before a special drop representing Paris at night, was very effective. Mr. and Mrs. Neil Litchfield were warmly applauded for their excellent work in the rural sketch, Down at Brook Farm, which is interesting from start to finish. There was a distinct novelty in the bill, called "The Woman in White." She is a pleasant looking young woman dressed in snowy robes, and poses against a black background with a white light trained on her while she sings songs illustrated by views much smaller than those usually shown. Her last song is sung as she stands on a white pedestal with a white sheet as a backing. As she sings she appears to be gradually enveloped by vari-colored flames. This effect is cleverly arranged by the stereopticon operator, and his method will not be described here lest unscrupulous persons may annex it before the originator gets a fair start with it. Properly boomed "The Woman in White" ought to become a great success, and public interest in her could easily be aroused by a clever business manager. Another novelty was the vaudeville debut of Charles E. Blodgett, who was billed as a Chinese pool player. Mr. Blodgett is not a Chinaman, but a genuine Yankee from 'way down East, and his specialty consists of an exhibition of the manner in which the Chinese play pool. He has a low table and uses two cues, and does some really interesting tricks. His talk shows no evidence of preparation, but it is more interesting on that account. The bill also included Reed's bull terriers, Dooling and Brennan, Frederick Howard, Paley's kalatechnoscope, and the pictorial tours.

PROCTOR'S 125TH STREET.—McIntyre and Heath presented The Man from Montana, an act that has been in their repertoire for some time. They attained the desired result with it, although it is not to be compared with The Georgia Minstrels for quaint humor and opportunity for artistic delineation of the American Ethiopian. They were last on the bill and held the audience till the drop of the curtain. Wright Huntington and company appeared in A Stolen Kiss. Mr. Huntington was as clever and interesting as usual. W. S. St. Clair, who supported him in the part of the fiery Italian count, was eminently successful. Juan Caicedo's wonderful feats on the slack wire won unstinted applause. The Magnleys' aerial work was appreciated. The dainty Lawrence Sisters installed themselves as favorites. Gilbert Girard, whose act shows vast improvement, can be credited with a solid hit. West and Williams, Rae and Broschke, Anna Teresa Berger, the travel views, the kalatechnoscope, and the invisible voice overture completed the programme.

PROCTOR'S FIFTH AVENUE.—Madame Pianka and her lions were seen once more in their thrilling act and won unlimited applause. Emily Lytton, who has been accompanying the lions over the Proctor circuit, repeated her success in the farce Next, written for her by Will M. Cressy. Harrigan's effervescent humor won hearty recognition and his juggling was frequently applauded. The Dunham Family did their startling feats with great success. The audience took very kindly to the efforts of Hugh Stanton and Florence Modena in For Reform. Lavender Richardson exhibited his wonderful powers of memory to the astonishment of every one. Other good acts were presented by William Windom and his Blackstone Quartette, May Boley, De Witt and Burns, the Rigney Sisters, Marsh and Sartella, and Max Ritter. The kalatechnoscope and travel views were also in the bill.

PROCTOR'S PALACE.—Harry Watson's Comedy company repeated the success they have made in other houses with The Two Flats. Ed Edwards, Alice Hutchings, George Foote, Beatrice Ehinehart, and Lisle Bloodgood assisted Mr. Watson efficiently. Milton Aborn and Hattie Arnold presented a new sketch called The Plumber, which is a great improvement over their old vehicle. The Brothers Damm won applause with their fine acrobatic act. Lew Sully offered a fairly good collection of gags. The International Trio were quite successful in a sketch called Love and War. Violet Holls' beauty, as well as her fine voice, won merited approval. Lawson and Namon, John T. Ray, Drawee, an excellent juggler; Millie Scott, McBride and Goodrich, Paley's kalatechnoscope, and the travel views were also in the bill.

KOSTER AND BIAL'S.—Josephine Sabel continued to make things lively here last week, and her gingery, snappy method brought her plenty of applause and encores. Bonnie Thornton made a hit with her monologue, but she needs a new one very badly. Cushman, Holcombe and Curtis held over and increased their popularity by their clever work in The New Teacher. H. V. Fitzgerald, the quick-change artist, presented for the first time in New York his new act, entitled A Night in Monte Carlo. It was billed as a one-act melodrama. Fitzgerald impersonates eight characters, two of them women, and makes forty-three changes. The lines of the sketch are very funny at times and the plot is plausible. Mr. Fitzgerald is as quick in his changes as a pegtop, and is besides a versatile actor. The act was a hit on its merits, and Fitzgerald is fully entitled to take rank among the biggest headliners. Marie Leslie, who has been away from vaudeville for some time, received a warm welcome. Her voice has improved and she sang some new songs remarkably well. Annie Hart's robust method of singing makes one forget that Maggie Cline once held the championship in this line of work. Blocksom and Burns continued to arouse mirth with their eccentric antics. Joe Flynn had a long list of parodies to offer, and some of them made the audience laugh right out loud. Mr. and Mrs. Harry Thorne presented their everlasting Uptown Flats, which seems, like Rip Van Winkle, to grow more popular as the years go by. Montague and West repeated their first week's success in their charming musical act. Hall and Staley, Sharp and Flatt, Herbert's dogs, and Kelly and Reno were also in the bill. Large audiences were the rule throughout the week.

HURTIG AND SEAMON'S.—Mr. and Mrs. Edwin Milton Royle in Captain Impudence carried off the honors. Frank Cushman's songs were encored and his gags went well. Charles Grapewin and Anna Chance were all that could be desired. Eva Mudge made a pronounced hit. Others were the Moulière Sisters, Lillian Western, the Review Comedy Four, Barr and Evans, and Mlle. Emmy's dogs.

The Burlesque Houses.

MINER'S BOWERY.—The Majestic Burlesquers entertained the East Siders last week.

LONDON.—Rice and Barton's Big Galety company entertained large audiences, and made their regulation hit.

MINER'S EIGHTH AVENUE.—Fred Irwin's company amused the West Side contingent.

OLYMPIC.—Rose Sydell's London Belles amused the uptowners.

DEWEY.—The Bohemian Burlesquers gave an entertaining performance to crowded houses. Excellent specialties were introduced by the Three Lane Sisters, John and Hilliard, the Three Gardners, Fred Wyckoff, and the Casino Comedy Four. A Case of Con kept the audience in great humor. Andy Gardner, who replaced Billy B. Van as Patsy, was admirable in every way and won plenty of laughs with his drolleries. A Scrambled Egg is the afterpiece, in which all the members of the company get a chance to show their abilities.

NEW THEATRE FOR OMAHA.

The Krug Brewing Company, which owns Miaco's Trocadero Theatre in Omaha, will build a new house to replace the present one. Miaco, Miller and Wittig will remain as lessees, and O. F. Miller was in consultation with William Krug last week concerning the plans for the new building. The new house will be larger than the old one and will seat 3,000 people.

ARIZONA BURLESQUED.

WEBER AND FIELDS' MUSIC HALL.—A burlesque on Arizona, in two scenes; book by Edgar Smith, music by John Stromberg. Produced Oct. 18.

Henry Cannedbeef	De Wolf Hopper
Colonel Bungum	John T. Kelly
Captain Bugnum	David Warfield
Lieutenant Tenthon	Charles J. Ross
Sergeant Killer	Lou M. Fields
Doctor Febn	Harold V. Morey
Lieutenant Stung	Bonnie Maginn
Lieutenant Frub	Virginia Foltz
Pony Mustango	George W. Watson
Ham Song	George Ali
Sarsaparilla	Lillian Russell
Bonita	Fay Templeton
Lena Killer	Joseph M. Weber
Mrs. Cannedbeef	Charles Fostelle

Augustus Thomas's successful play, Arizona, was made the subject of a new burlesque that was produced at Weber and Fields' on Thursday evening last, replacing Quo Vass Ise.

The burlesque follows the original play very closely, though it is necessarily much shorter. The leading characters are cleverly hit off, and instead of stirring climaxes there are ridiculous situations. Edgar Smith has handled the subject cleverly as far as parodying the characters and situations are concerned, but his lines are about the poorest he has ever written. The jokes are nearly all puns, and very poor specimens they are of this, "the lowest form of wit." For instance, David Warfield says to Fay Templeton: "You are too nice to be hidden in the West; you are so well bred you remind me of the East," or words to that effect. Some of the others are a great deal worse than this, and half suppressed groans were heard in different parts of the house, as the various performers hurled Mr. Smith's plays upon words at the audience.

The all-star company handled their parts very well indeed. De Wolf Hopper's make-up was a replica of that used by Theodore Roberts, and he played Cannedbeef with much unction. He sang a comic song called "Beautiful Arizona," which has a very pretty waltz refrain. If the song were a ballad, and the lines did not poke fun at the State of Arizona, it would undoubtedly be a successor to "She Was Bred in Old Kentucky" and other songs of that sort. Lillian Russell looked charming as Sarsaparilla and played her part very neatly. She sang a song in praise of cigarettes, assisted by the chorus, which was not of much account, as it served only to add the smoke from some thirty Turkish cigarettes to the already over-hazy atmosphere. Miss Russell's gowns were gorgeous, of course. Fay Templeton did a good bit of burlesque work as Bonita, but her increasing avoirdupois is proving a great handicap to her.

The hit of the piece was scored by Joseph M. Weber, who appeared as Lena, the overworked servant girl. His make-up was indescribably funny and his every entrance and exit was the signal for laughter of the heartiest kind. Lou M. Fields was also very successful as Sergeant Killer, and played with much energy. David Warfield again proved his versatility by his good work as the villain. Charles J. Ross was manly and picturesque as the hero, and once more demonstrated the fact that he would be a success in a straight part. John T. Kelly was as funny as ever as the Colonel. Charles Fostelle was in his element as the Colonel's wife.

Bonnie Maginn looked prettier than ever in her natty soldier suit, and led a drill with much success. The chorus girls were picturesquely dressed as cowboys and soldiers, and were, as usual, a special feature. The scenery was tasteful and appropriate, and the burlesque was staged with the skill usually shown by Julian Mitchell.

Fiddle-Dee-Dee preceded Arizona. It has been improved in every way and is now as diverting as anything ever done at this popular house.

VAUDEVILLE IN PITTSBURG.

The introduction of polite vaudeville at the Duquesne Theatre, Pittsburg, has met with favor. The regular season opened week of Oct. 1, with the Great Lafayette Show. The future of the Duquesne depended much upon this engagement and the result was closely observed by the management. The capacity of the house was tested at each evening performance. All the leading vaudeville combinations have been given time, and a number of special acts have been arranged for, including the Empire Vaudevillians, Orpheum Show, Hyde's Comedians, Burke and Chase's, Sam Scribner, and Fulgora's companies, Starr, the Behman Show, H. W. Williams' own company, Fulgora's Trans-Oceanics, Hayes and Lytton's A Wise Guy, the Rays, and others. Commencing Oct. 22 daily matinees will be given. Two scene painters will be constantly employed, the intention being to add new scenery each week.

J. A. FYNES GOES TO EUROPE.

J. Austin Fynes, general manager of F. F. Proctor's enterprises, sailed for Europe a few days ago, accompanied by F. F. Proctor, Jr. Mr. Fynes has not had a vacation in three years, and is taking this trip mainly for recreation, and to rest himself after his successful work in helping Mr. Proctor to put his vast interests on a firm basis.

Mr. Proctor will take personal charge of affairs during Mr. Fynes' absence, and will be assisted by his efficient staff.

When seen yesterday at the Fifth Avenue Theatre, Mr. Proctor stated that Mr. Fynes would probably transact some important business while he is on the other side, and that details would be given out later.

DODSON'S VAUDEVILLE DEBUT.

J. E. Dodson made his vaudeville debut at the New Gilmore, Springfield, Mass., yesterday (Monday), and will appear at Proctor's Fifth Avenue next Monday. Mr. Dodson's vehicle is a very dramatic little play called Richelieu's Stratagem, by John Stapleton, author of A Bachelor's Honeymoon. It has a special production and employs five players. The playlet is on original lines, but has a historical basis, and is said during its twenty minutes or more of action to develop almost as much interest as is found in some plays that fill an evening.

DIXIE LEASES THEATRE.

Henry F. Dixie, who managed the Summer entertainments at Rorick's Glen Park, Elmira, N. Y., the past season, has leased the Tivoli, on Market Street, Elmira. He will take possession about November 1, and will change the name of the house to Dixie's Market Street Theatre. He has planned several improvements and will run the house as a first-class vaudeville theatre. Mr. and Mrs. Dixie have adopted Elmira as their permanent place of residence.

VAUDEVILLE JOTTINGS.

Girard and Travis went on at Tony Pastor's on Tuesday afternoon last and gave a trial performance of a new singing act, with pronounced success. Mr. Girard has a splendid baritone voice and his efforts met with warm approval. He sang "The Sentinel Asleep," "My Heart's To-night in Texas," with stereopticon views, and finished with a stirring ballad, illustrated with moving pictures. The turn met with decided approval from a large audience.

Caryl Wilbur invested in some oil stock while he was in Texas, and says he will build a theatre or two if everything goes smoothly.

The Brannigans are reported to have made a hit last week at Proctor's Albany house. They play for G. H. Batchelor in Boston week of Oct. 29.

Sullivan and Pasquelena are with Gorman Brothers' Two Jolly Companions co., and are meeting with success.

Florence Thropp and Bicknell last week produced for the first time at Dockstader's, Wilmington, Del., a double modeling act. Miss Thropp's modeling is said

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

EMILY LYTTON

PRESENTING A FARCE IN VAUDEVILLE BY WILL M. CRESSY, ENTITLED

NEXT

"Miss Lytton proved by her excellent work in this piece that she is capable of entertaining an audience on her own hook. She has some of the quiet humor of May Irwin, and a dash of the effervescence of Peter F. Daily."—*Dramatic Mirror.*

"The sketch is laughable."—*N. Y. Sun*

"Scored a well deserved success."—*N. Y. Clipper.*

MISS LYTTON'S CLEVER ACT.

"Miss Lytton, who somewhat reminds one of May Irwin, is given a part that fits her like the corduroy dress she wears."—*N. Y. Morning Telegraph.*

For Time and Terms Address Proctor's 5th Avenue Theatre, N. Y. Letters will be forwarded.

Miss Lytton will remain in Vaudeville notwithstanding reports to the contrary.

ONE CONTINUOUS RIPPLE OF LAUGHTER.

FILSON AND ERROL

Assisted by W. S. GODFREY, presenting their Greatest Success,

A HOUSE DIVIDED

BY ARTHUR J. LAMB.

"The Queen of Daintiness,"

CORINNE

In Her Original Creation,

THE MINSTREL BOY.

Permanent Address, 126 West 84th Street, New York City.

DAN and DOLLY MANN

Presenting the only real rural act in Vaudeville with Special Scenery....

ALL AGENTS.

Bijou, Richmond, Va., week Oct. 22.

Chase's Lyceum, Baltimore, Md., week Oct. 29.

J. K. Burke's Circuit, week Nov. 5.

WINTON and McGINTY

Most emphatic success on the Western Circuit. The only ventriloquial act that is made a headliner. Why? Because it's a drawing card. Memphis, St. Louis, Chicago, five weeks. Orpheum Circuit and Keith's to follow. Danger, thank you.

ARTIE HALL

The Original "Georgia Coon-Shouter."

Langourous reposefullness fer mine hon, owing to er severe strain ob ma vocal ropes.

FRED NIBLO

"THE AMERICAN HUMORIST."

Baltimore Herald, Oct. 9, 1900: "FRED NIBLO'S 'talk' is so bright that it might be studied with profit by a good many other vaudevillians."

En route with "HYDE'S COMEDIANS."

CLARICE VANCE

Address Dramatic Mirror, New York.

The Southern Singer.

The Hit of the Bill at Proctor's, 58th St., Sunday.

GORDON H. ELDRID

I received as much applause as any act on the bill.

Oct. 22, Proctor's 125th St.; Oct. 29, Proctor's 23d St.

MR. AND MRS. ARTHUR SIDMAN

Cleveland Contributes Commendation.

LEADER—"Pure, delightful and artistic."

PLAIN DEALER—"Arthur Sidman has been highly spoken of but never too highly, for the reason that he is without question the best character actor on the stage."

PRESS—"A highly artistic production."

Oct. 22, Shea's Theatre, Buffalo.

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

361 STRAND, W. C.

Wanted. REFINED VAUDEVILLE ACTS of ALL KINDS

For Opening Week and Season of 1900 and 1901.

DIXIE'S New Market Street Theatre

Beginning about the second week in November and continuing as a high-class Vaudeville and Novelty Theatre with two performances daily.

Would like to hear from combinations who have good, clean, up-to-date shows. Will give liberal percentage terms to the right parties. Burlesque will not go here.

This is the only theatre on the ground floor in Elmira, and we have fifty thousand people to draw from.

Address HARRY F. DIXIE, Elmira, N. Y.

MR. EDWARD F. MILHOLLAND

Announces the appearance of

MR. J. K. MURRAY AND MISS CLARA LANE

The Well-Known Operatic Stars, for a Short Season in Vaudeville.

All communications, E. F. MILHOLLAND, Manager, route in Mirror. Permanent address, Mirror.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

FRANK BUOMAN AND ROSE ADELLE

have a sketch called ***THE DOOR-KEY,*** which is both novel and amusing—two qualities not always discernible in such offerings.—*Kansas City Star, Oct. 8.*

JESS DANDY JESS DANDY

DANDY

JESS DANDY JESS DANDY

Pastor's this week. Agents,

Right ad home, right ad home.

or Tremont, N. Y.

JAS. P. DOLAN AND IDA LENHARR

"Don't wait until to-morrow
To twine wreaths around our brows,
If flowers are to cheer us
Let us know their beauties now."

"Don't wait until to-morrow,
Or ask the Why or How;
Don't wait until we're coffined,
But bestow your roses now."

Presenting in Vaudeville A HIGH-TONED BURGLAR.

JOSEPH HART —AND— CARRIE DE MAR

NEWELL AND NIBLO

INSTRUMENTALISTS

The Cincinnati *Enquirer*, [illegible] had something nice to say about NEWELL AND NIBLO'S [illegible]

[illegible] Pinkett's, and the team made a big [illegible]

[illegible] established the athletes of the Greek [illegible] Nouveau Moulin," last week at [illegible] special features were introduced [illegible] the athletes.

[illegible] is meeting with success in [illegible] is the star of every bill [illegible]

[illegible] success in the English prov[illegible] engagements contracted.

Lizzie Le Witt McKenna, formerly a well-known vaudeville star, who was married a few months ago, is reported to be seriously ill with appendicitis at a sanitarium in this city.

Neil Go in Dublin's Darts and La Day Nagg, are the titles of two sketches to be produced at the New York Casino Friday and Elsa Kossuth have been engaged for the burlesque stock company.

Zora Cort, a burlesque actress, shot Joe Paten, a theatrical agent, on Oct. 17 in Chicago. Miss Cord, when arrested, claimed that the shooting was done in self defense.

James Horan, who returned recently from Paris, where he secured a lot of valuable play material, is very busy outlining scenarios for vaudeville sketches, which he is preparing to write for several well known stars. He is also at work on a three-act spectacle, which he thinks will surpass anything seen here in many seasons.

Such a Headache, a new comedy sketch by Ernest Lamson, was tried by Wright Huntington and his co. at the matinee on Oct. 18, at Proctor's 125th Street Theatre. The piece is well written and contains many amusing lines and situations. Judging from its reception by the Harmonites, it will become a valuable addition to Mr. Huntington's repertoire, and Mr. Lamson is to be congratulated on joining the ranks of successful sketch writers.

Tom Lewis and Sam J. Ryan closed a very successful two weeks' engagement at Koster and Bial's on Oct. 13 and opened on Oct. 15 at the Star Theatre, Cleveland, with Fulgora's co. for the balance of the season. They scored a decided hit.

Harry Hill has booked the Shelbys in their feats of mystery, for three months in Germany and Austria. They sailed Oct. 18, on the "Fuerst Bismarck," and open at the Coliseum on Nov. 1 for four weeks.

Gertrude Haynes' name and picture occupied a prominent place in several New York papers last week. The reason was her reported engagement to Count Ignaz von Zerigochoff, of Russia. The effervescent reporters stated that Miss Haynes would retire from the stage at the end of this season, and go to Russia to shine at the Court of the Czar.

On Thursday night last Little Juliet Lubowitsch, of St. Petersburg, Russia, made her professional debut in this country with Will Cressy and Blanche Dayne at the Duquesne Theatre, Pittsburg, as Helen Gould (granddaughter of Miss Gould), in Grasping An Opportunity. Although she was not billed, her success was instantaneous when Mr. Cressy lifted her out of the clothes basket and showed to the audience one of the dearest, sweetest little six months old babies that ever faced the footlights. Juliet is the daughter of Mlle. Lubowitsch, premiere dancer of the troupe Newsky, now with the Orpheum Show. Mr. Cressy prophesies a great future for a baby who can face such a round of applause as she got without crying.

Hugh Stanton was interviewed recently by a representative of a Philadelphia paper, and held forth interestingly on the subject of the prevalence of suggestive plays in the regular theatres, and the corresponding lack of such material in vaudeville. At the close of this season, Mr. Stanton will go to Europe, to remain for a year.

O'Brien and Herald will shortly produce a new skit called Faust in Cork, arranged by David O'Brien.

Ida Fuller has made most elaborate preparations for her reappearance this week at Proctor's 125th Street Theatre. She has expended a large amount of money for scenery and effects, and hopes to make a decided impression with some novelties she has been at work on for several months. She has booked thirty-two weeks with the Vaudeville Association and will play every city of importance from New York to the Coast. Miss Fuller carries a staff of electricians and three complete sets of scenery.

Harry Budworth and Mrs. Budworth, having just closed a successful four weeks' tour over the Kohl-Castle circuit, have signed contracts with Hurtig and Seamon for their circuit, with Pastor's and Poli's to follow, and will soon produce their new act by Charles Horwitz, A Man of Science.

BUSINESS NOTES.

The Utopians closed another very successful week at the Star Theatre, Troy, on Saturday night. A very pleasant incident occurred at the Gaiety last Monday evening just after the curtain fell. Sam Myers, manager of the company, was sent for, and George Perry, on behalf of the company, presented him with a beautiful gold headed umbrella and handsome dressing case, with all appliances, as a birthday gift. Mr. Myers was taken by surprise, but invited all hands over to a restaurant, where a very pleasant hour was spent. Afterward the Utopians' brass band, headed by Harry Bickman, serenaded the local newspapers.

Mr. and Mrs. Joe Keaton introduced their little son "Buster" in their act last week at Dockstader's, Wilmington, Del., with flattering success.

James E. Rome and Marguerite Ferguson are presenting this week, for the first time in the South, their successful skit, Mr. Flotz, the Floorwalker at the Bijou Theatre, Richmond, Va., with the Burke and Chase Pennsylvania Circuit to follow.

Harry F. Dixie will open his new Market Street Theatre, at Elmira, N. Y., in November, as a high-class vaudeville house, giving two performances a day. He is in search of star headliners for his opening week.

Mr. and Mrs. Stuart Barrow played at the State Hospital, Willard, N. Y., Oct. 11. They will play at the State Hospital, Binghamton, N. Y., on Nov. 2, which will close their season of one-night stands. They will return to New York and open at Tony Pastor's Nov. 5.

SONGS AND SINGERS.

Bickman and Singer made their vaudeville debut recently at Lion Palace, and made a big hit with Dave Reed, Jr.'s, song, "Cindy, I Dreams About You."

Lou Harlow is singing "When a Tender Maid" and "Honey, Youse My Turtle Dove."

Pat Rooney, Jr., never fails to elicit applause when he renders A. B. Sloane's quaint little song, "Jimmy, De Pride of Newspaper Row."

Lily May White is so pleased with the success of "Side by Side" and "Sing Me a Song of the South" that she will continue to keep them in her repertoire.

Nellie Hanley recently gave "Ma Tiger Lily" as an illustrated song, and the experiment was an emphatic success.

Dave Reed, Jr., has written a new song, as yet unnamed, which is said to be very catchy. It will be introduced for the first time by Otis Harlan in Star and Garter at the Victoria.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Lillian Burkhart's return to Keith's is the vaudeville event of the night in Boston. She has always been popular here, and had a warm welcome to-day, when she appeared in A Deal on Change and played with that artistic delicacy which has made her a favorite. The other features of the bill were Hilda Thomas and Lou Hall, Sig Hassan, Ben Ali's acrobats, Lew Sully, Gracie Emmett, who made a deservedly big hit in her capital farce, Mrs. Murphy's Second Husband; Ray L. Royce, Copway and Leland, Max Waldon, Finkowski, Platt and Sutherland, Mai Myoto, Inez, Louise Parker, Juvella, Castellati and Hall, the Schuyler Sisters, Frank and Lillian Smith, W. Wilson, and Jack and the biograph.——Francesca Redding heads the bill at Music Hall this week and appears in Her Friend from Texas. The other features of the week are O'Brien and Havel, Daisy Lovering and George Heiny Trader, Blocksom and Burns, Florence Moore, Julian Rose, Talbot and Davison, Cooke and Clinton, Wolff and Milton, Amos, Raymond, West and Sunshine, Crouch-Baxter Trio, the three Celestos, the Polly Trio, Gilbert Sarony, and the vitagraph.——James J. Corbett and the Jolly Grass Widows divide honors at the Howard Athenaeum this week. In the olio appear Paulo and Lena, Lorenz and Halpin, Howard and Moore, Hodge, Howard and Lancaster, Fyne and Dandy, and Gussie Vivian. The house olio includes Johnnie Carroll, Collins and Hardt, Fredo and Forrest, Tenbrooke and Leonard, Cogan and Bacon, Bernard Sisters, and Joyce and Phipps.——Harry Williams, Jr.'s Imperial Burlesquers are at the Lyceum this week with Blanche Newcomb, Formosa Whitelaw and Stewart, Phyllis Ruffell, Barton and Ashley, John F. Cain, and Bula and Raymond.——At the Palace the bill is presented by the Merry Mashers co., including Nellie Hanly, Conroy and Lowry, Ford and Dot West, Sam Rice, Schutz and Devere and Josie Flynn.——At Austin and Stone's this week are the Blount Family, Alberto and Aldewe, Lieutenant Armstrong, Sisters Cusick, Rose Appleton's co., Labelle Brothers, St. John and Nicolai, Phil. and Carrie Russell, Quinlan and Clifton, Bert Hale, Buskirt and Revelle, the Cupenties, Lombard Brothers, Leonard and Fulton, the Russian Choir, Emma Putnaude, Sablen's midget, and Henry Walt; Items: Charles P. Salisbury has made a great success already at the Music Hall, where he is just the man for the place of business-manager, owing to his extended experience.—B. F. Keith's automobile was the conspicuous feature of the parade of horseless carriages last week. It was beautifully decorated with roses, palms and American flags, and carried two pretty young ladies. The outfit was decidedly artistic and called forth the greatest amount of praise as it went along the line of march.
JAY BENTON.

PHILADELPHIA, PA.—Bobby Manchester's Crackerjacks co. is a big attraction this week at the Trocadero. The bill opens with On the Fall River Line, followed by a pleasing olio, concluding with the burlesque Drummer's Paradise. Business large, Oct. 29, Al. Reeves' co.——The Lyceum has Queen of the Orient, a co. containing many bright features. They give a pleasing entertainment, the main features being Ashley and Wesley, Carr and Jordan, Russell and Bell, Crawford Sisters, Clipper Quartette, Eloise Mortimer, Baron and Poole, and Waltham and Kramer. Rice and Barton's Gaiety co. 29.——The Star presents Miner and Van's Bohemian Burlesquers, a first-class organization with an immense following. The Casino Comedy Four, Johnson and Hilliard, Three Gardners, Lane Sisters, Fred Wycoff, Billy Van, and a set of shapely girls are the leading features. Dunn and Wahlron have succeeded in building up a large clientele and the house is now established on a sure foundation with large patronage. Butterflies Burlesquers 29.——Howard and Emerson's New York Girl co. is at the Kensington. The Livingston Family, Williams and Adams, Josephine Harvey, and Kelly and Davis are the features. The Ramblers 29.——At the Arch Street Museum are Emerson and Grey, Nettie Fields, Lillian Stewart, Mayer and Lee, Tommy Baker, McIntyre and Primrose, and Klondyke Trio. Business large.
S. FERNBERGER.

WASHINGTON, D. C.—Chase's New Grand last week displayed the S. R. O. sign nightly and turned people away. Hyde's Comedians deserved it all, for it is an all-star co. The array of attractive cards offered will show a continuance of big business. The bill includes Mr. and Mrs. Edwin Milton Royle, Mr. and Mrs. Charles T. Ellis, Frank Cushman, the minstrel, who is very popular here, Howard Thurston, Almont and Dumont, Hamilton Hill, De Witt and Burns, and John Wilson and Bertha Waring; two of the cleverest artists on the stage.——Two big houses welcomed to-day Manager Hashim's first-class programme at the Academy of Music. The headliners were Press Eldridge, Mr. and Mrs. Joseph J. Dowling in A Forlorn Hope, Johnson Brothers, bicyclists, and Josephine Sabel, the dainty chanteuse. Successful apearances were also made by Moreland, Thompson and Roberts, H. V. Fitzgerald, Casey and Lee, and Professor E. B. Dunn. Three Brothers Melrose and Marie Leslie. Manager Hashim has abandoned the idea of Sunday performances.——Beuck and Fennessey's The Ramblers co. is at Kernan's Lyceum. Lida Beaker, Burke Brothers, Raymond and Clark, Quaker City Quartette, Dunbar Sisters Trio, Bonita and Grace La Rue, and Dora Devere are in the co. Hurtig and

VAUDEVILLE.

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Amusement Enterprises.
E. F. ALBEE, General Manager.
Keith's Theatre and Bijou Annex, Boston, Mass.
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Keith's New Theatre, Philadelphia (now in process of construction).
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Continuous Performance of
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The best constructed and equipped theatres on two continents. Paying special attention to the entertainment, comfort and convenience of ladies and children.
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AMUSEMENT ENTERPRISES.
F. F. PROCTOR, Proprietor and Manager
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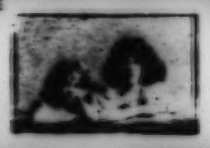
Five Beautiful Playhouses
Devoted to Refined, Continuous Vaudeville:
PROCTOR'S 5TH AVENUE,
23th Street and Broadway
PROCTOR'S 23D STREET THEATRE,
23d Street, between 6th and 7th Avenues.
PROCTOR'S PALACE,
58th Street, East, between Lexington and 3d Avenues.
PROCTOR'S 125TH ST. THEATRE,
Harlem's Only Refined Vaudeville.
PROCTOR'S THEATRE, ALBANY, N. Y.
All applications for time should be addressed to the Association of Vaudeville Managers, St. James Building, Broadway and 26th St., N. Y. City.

THE COMEDIENNE,
Kathryn Osterman
"The Queen of Vaudeville,"
SO SAYS THE
PHILADELPHIA TELEGRAPH.

THE FOUR HILLS

In their new Comedietta SWEET HOME. By John Fowler.

The only Comedy Children in the business. Address 205 E. 14th St., N. Y.

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This week, Proctor's Fifth Avenue Theatre.
Next week, Proctor's Palace Theatre.

WILTON and DELLY NOBLES
A BLUE GRASS WIDOW.
WHY WALKER REFORMED.
Time Filled to June, 1901.
139 First Place, Brooklyn, N. Y.

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Vaudeville Managers, Attention!
CON. T. MURPHY
Actor, Playwright, Novelist, Poet.
Author of the following plays:
The Ivy Leaf, Killarney, The Fairies' Well, and The Game Keeper, his latest success.
Mr. Murphy is open for engagements in first-class Vaudeville houses, in his original Poems, Stories, etc. Address
C. T. TAYLOR, Manager,
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America's Greatest Cornet Duettists.
The Only Specialty of its Kind.
AT LIBERTY NOV. 5—VAUDEVILLE OR FARCE-COMEDY.
Address 74 East 87th Street, or Agents.
The Whiting Sisters in their cornet duets were simply delightful.—Herald.
The Sisters Whiting won merited applause with their cornet duets.—Boston Post.
The Whiting Sisters are remarkably skillful, their playing was a revelation.—Chicago Record.
Easily the best in their line—they play with a brilliancy, dash and precision not often heard.—Cincinnati Enquirer.

JOHN W. WORLD
AND
MISS HASTINGS
In the big singing and dancing vaudeville act,
KEEPING AN ENGAGEMENT.
Orpheum, San Francisco, Oct. 21 to Nov. 9; Orpheum, Los Angeles, Nov. 11-23. Kohl and Castle Circuit to follow.

ARTHUR J. LAMB
Author of some of the season's greatest successes in Songs and Sketches.
820 Chicago Opera House Bldg., Chicago.

MR. AND MRS. HARRY
THORNE
Formerly WILLETT AND THORNE.
In their everlasting success,
AN UP-TOWN FLAT
Immense laughing hit on the Hashim Circuit.
NEW YORK, PHILADELPHIA AND WASHINGTON.

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THE MAN WITH THE TABLE.
J. K. Burke, of Burke and Chase, Signed The Man With The Table To perform at his place. Now The Man With The Table Was never known to shirk And it's up to him now to Please Mr. Burke.
Week of Nov. 5 open in vicinity of Cincinnati. Week of Oct. 22, Dockstader's, Wilmington, Del. Week of Oct. 29, Burke and Chase, care Association of Vaudeville Managers. Some real managers desiring a laughing act for season 1901, are invited to communicate with us. Have a splendid inducement to offer.
Address care MIRROR.

George Fuller Golden
CASEY'S FRIEND.

When Greek Meets Greek.
BARNES and SISSON
1900-1901—Hopkins' Trans-Oceanics. Communications care F. A. Mills, 48 W. 29th St.

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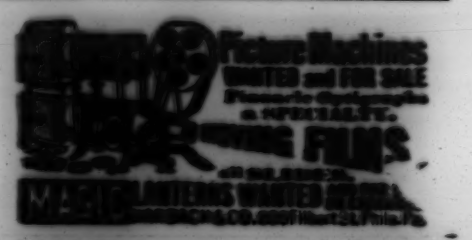
JIMMIE BARRY
Burke and Chase Vaudeville Co.
AS PER ROUTE.

The Dainty Comedienne.
KITTIE MITCHELL
"The Lady Graceful of Vaudeville."—McLaughlin.
Coming Season with Errick's Empire Vaudeville Company.
For time and terms address ROBERT GRAU, 831 Broadway, N. Y.

WHAT the great GOLDIN, Musicalist, says:

My quickness of digits
And deftness of touch
Gives managers fidgets
And makes me such a much.
However, this week, Grand Opera House, Syracuse, N. Y.

I write SKETCHES for Vaudeville work.
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 281, Brooklyn, N. Y.



CAICEDO, King of the Wire.
First open date, Dec. 31. This week, Proctor's, 125th St., N. Y. Next week, Academy of Music, Washington, D. C.
Address 210 E. 14th St., N. Y.

Sam T. Jack's Burlesquers 29.—Sam T. Jack's Own co. under the management of Mabel Hankton, is the Bijou offering. In the olio are the Simpsons, Mlle. Beatrice, Reynolds and Boyd, Van Osten and Griffen, and Mabel Hankton. Watson and Bryant's Travelers Burlesquers 29.—Items: G. A. Wegefarth, owner of the New Bijou, has appointed Frank D. Cogle, son of John F. Cogle, the veteran newspaper writer, local manager in place of Charles P. Salisbury, who resigned. General Representative Morris S. Schlesinger, who has been here in the interim, has returned to Buffalo to resume the direction of the Court Street Theatre. JOHN T. WARDE.

BUFFALO, N. Y. Miner's Jolly Grass Widows co. was at the Court Street 15-20, and the house was filled to capacity many times during the week. The co. gave an excellent entertainment, and the burlesques are bright and full of good music. In the olio are Fyne and Dandy, Hodge, Hayward and Lancaster, Gussie Vivian, Howard and Moore, Lorenz and Halpin, and Pauls and Dika. Victoria Burlesquers 27.—At Shea's Garden 15-20 the Bekman Show pleased large audiences. This combination is very strong and includes the Four Cohans in Money to Burn, Falke and Semon, Ethel Levey, John Kernell, Cantwell and Arnold, Olympia Quartette, Zeno, Carl and Zeno, Yorke and Adams, and Ramza and Arno. Fulgora's Stars 27.—Wonderland continues to draw good houses and had an excellent bill 15-20, including Sibil Sim, Martell and Lind, Ben Allen, Bertina, and the Fords. A. C. JORDAN.

JERSEY CITY, N. J. Sam Devere's co. began its annual engagement at the Ben Ton 15-20 to big business, giving a pleasing performance, but not as good as former seasons. Russell and Barney open the bill, followed by the dashing Engstrom Sisters, Mitchell and Cain, Franz Eberf and co., Sam Devere, the four Weston Sisters, Mamie Remington, cinecraph pictures, and a farce, called The Girl in Black. Ed Rentz is still stage-manager, and appears in the afterpiece, Louis Robie's Knickerbockers 27. Bohemian Burlesquers 29-Nov. 3.—Items: Appearing at Pohlmann's Hall 18 were Phil Beck, the Jacksons, Nilson and Leicester, Matthews and Thompson, Booker and Davis, the Donors, Lawrence and Harrington, Harry Thompson, Al. Gordon, Vidocq and Haverly, and the three Shamrocks. The Engstrom Sisters are doing a clever specialty this season, and the four Weston Sisters and Mamie Remington and her soubrettes are also up to date. WALTER C. SMITH.

TOLEDO, O. Empire (E. E. Ford, manager): Toledo's new vaudeville house was formally opened 15. The lines of the theatre are different from any in the city. The coloring consists mainly of a rich red, while the boxes, fronts of balcony and gallery, with the arches, are in white stucco work, tinted with gold. The stage is 33 feet wide by 30 deep, and is finely equipped. There are twelve dressing-rooms. The seating capacity is 1,650. The staff is I. H. Carson, proprietor and manager; E. E. Ford, resident manager; Luke Wells, treasurer; Charles Rautenberg, leader of orchestra. The following appeared opening week: Joseph Hart and Carrie De Mar, Genaro and Bailey, Melville and Stetson, Bessie Gilbert, Montgomery and Stone, Kelly and Ashby, Mathews and Harris, and Carmen Sisters. C. M. EBSON.

PITTSBURG, PA. The Gay Masqueraders are at Harry Williams' Academy 15-20, and are drawing full houses. The bill includes the Three Savans, Swift and Huber, Sullivan and Inman, John and Lillian Hoover, Kessner and Reed, Leroy and Woodford, Margie Tehena, and Bessie Stanton. Next week, Rentz-Santley co.—The Orpheum Show is at the Duquesne 15-20. Will M. Cressy and Blanche Dayne caught the house with their sketch. Grasping An Opportunity. The Eight Newskys were well received. Other features of the excellent bill are Severus Schaffer, Johnson, Davenport and Lorella, Louise Dresser, Jack Norworth, Bertie Fowler, and Weston and Herbert. Hyde's Comedians 27.—Sipe's Educated Animals and Wormwood's Monkeys are staying a second week at the Avenue 15-20. L. W. MENDENHALL.

UTICA, N. Y. Proctor's (F. F. Proctor, manager; F. F. Nash, resident manager): opening week 15 the house was too small to accommodate the audiences. Bert Coote and Marie Pavey, assisted by C. W. Macdonald, in Supper for Two, were excellent. Henri French is a puzzling marvel and a exciting wonder. Ramsey Sisters, Bingham, Lester and German, Gordon Elbrid, and the Kanningans fill out the bill. Gertrude Plunkie's lions 22.—Gaiety (Agnes Barry, manager): Howard and Emerson's A New York Girl co filled out the week 11-13 to big business. The co. includes Fisher and Clark, Josephine Harvey, Livingston Family, Kittie Nelson, Williams and Adams, and Kelley and Davis. The Utopians opened to big business 16. Frobel and Ruge are a feature. Oriental Burlesquers 18-20. CHARLES H. PHELPS.

NEW HAVEN, CONN. Poli's Wonderland (S. Z. Poli, manager): Week 15-20: The bill delighted all. Mr. and Mrs. Mark Murphy were featured in The Seventh Son, and made a big hit. The Seven Reed Birds are favorites here, and there is no sketch that comes to the city that offers better dancing or singing. The best act on the bill was offered by Wolf and Milton, novelty acrobats. Others were Tenley and Simonds, the Folly Trio, Mabor Sisters, Miles and Raymond, McRae and Wyatt, and the three Celestas. Week 22-27: John C. Rice and Sally Cohen.—Item: Mr. and Mrs. Mark Murphy, who spent last Summer at Savin Rock, were the guests of friends while here 15-20. JANE MARLIN.

KANSAS CITY, MO. Orpheum (M. Lehman, manager): J. K. Emmett and Lottie Gilson headed a fine bill 14-20. Dolan and Lenharr, in their clever sketch, were fine, and Howe, Wall and Walters in a new musical act pleased immensely. Frances Keppler, Mons. Langdow Ellen Vetter, Mazuz and Mazet, and Lavender and Tomson also pleased.—Standard (Barbe Brothers, proprietors): The Broadway Burlesquers caused a bright and lively co. and drew well 14-20. Two burlesques, The Bird in a Gilded Cage and A Whining Woman, served to show up the feminine contingent. The olio included Hanley and Jarvis, Harry Lechair, Vera Barte, Carver and Pollard, Daily and Hilton, and Laney Haskell. F. B. WILCOX.

CLEVELAND, O. Manager Frank Drew, of the Star, continues to give his patrons the best that can be offered in the vaudeville line, and Scribner's co., which is at this popular house 22-27, will be as good as anything shown here. The following artists comprise the bill: Ezra Kendall, Fred Hallen and Mollie Fuller, La Page Sisters, Fisher and Carroll, Grant and Grant, Wartenberg Brothers, Joseph Adelman, and Caron and Herbert.—At the Empire the bill 22-27 will be Madame Adelaide Herrmann, J. K. Murray and Clara Lane, Bassett Marshall co., McMahon and King, Mr. and Mrs. James Barry, Howard's ponies, De Veaux and De Veaux, Mabel Maitland, and John Zimmer. WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Camille D'Arville is still the headliner at the Orpheum, and sings with all her old time power. She meets with a warm reception every night. Her friends here will be sorry to lose her from vaudeville. A great deal of interest has been aroused by Everhart, the hoop juggler, who gives one of the most original and entertaining acts ever seen here. Belle Davis has made a success. Eddie Girard and Jessie Gardner are good in their little sketch. The Soubrette and the Cop. Tom Nawn and family present a little playlet that is delightful and has scored a hit. Lizzie B. Raymond, Edgar Atchison-Ely, Rozelle, the mimic, and the Hale Sisters are billed 15. DE GUY SIMPSON.

TORONTO, CAN.—Shea's (M. Shea, manager): The Lafayette Show was the attraction week 15, and good audiences are the rule. Lafayette is very clever, and in his imitations he approaches to almost the eminence of those whom he personates. Especially is this true with regard to his conjuring tricks, which are as good as those of Ching Ling Foo himself. James Morton has some funny stories, and Pauline Hall sings in a manner which wins approval. Others were Williams and Tucker, and Cantrell and Carleton. The Behman Show, with the Four Cohans, 22. J. V. McARDLE.

WILKESBARRE, PA. The Star was packed 24, at the opening performance of the Vagabonds Burlesque co. The performance was greatly appreciated, and the entertainers received merited applause. Lillian Washburn headed the co., and was enthusiastically received. Turns were offered by Ella Jansen, Morris and Daly, the Three Nudes, Topack and Steele, and the clever Magnani Family. The High Rollers Burlesque co. 22-27. CLAUDE L. N. SORRIE.

DENVER, COL.—The new Lyceum with an attractive bill drew excellent houses 7-13. Features of the programme were W. F. Wentworth, entertainer; Lewis and Selbert in A Swede in a Chop House, moving pictures, Madeline Raeburn, Amando, Shone Brothers, Morrison Sisters, and the Eddys. F. E. CARSTARPHEN.

WILMINGTON, DEL. Wonderland (W. L. Dockstader, manager): Mr. Dockstader is unable to accommodate the many friends of this house, and now feels that he has secured a desirable location for a new house and will endeavor to make arrangements to secure same. Bidding for favor this week are: Lyons, Coleman and McBride, Gairn and Platt, Genaro and Theol, William Foote, Bicknell and Thropp, the Cinnevie Trio, and cinecraph. Those for 22-27 are Riley and Hughes, Pierce and Egbert, Ada Henry and Jessie Terry, Dane Claudius, McCann Family, Brooks Brothers, Welcome and Forepaugh, Stella Wills and cinecraph.—Academy of Music (Dunn and Sullivan, managers): For the first time in several years this house is being well managed and is popular. Matt Flynn's Big Sensation co. came 15-17. Big houses ruled. A Wife Wanted 18-20. Butterfly Burlesque co. 22-24. Eva Fay 25-27. Sam T. Jack's co. Nov. 1-3. Majestic Burlesquers 5-7.

SYRACUSE, N. Y.—GRAND OPERA HOUSE (Graff and Shubert, managers): Week 15-21: Etta Butler, Blake's Dogs, the Eddys, Favor and Sinclair, Linton and McIntyre, Dave Meier, Mr. and Mrs. Perkins Fisher, Rosalre, and Vera King all presented good turns. The best hit was made by Nellie Burt and co. in a new sketch, produced here for the first time, entitled A Ragtime Fantasy. The theme is new and is done in song, dance and pantomime. Miss Burt received from two to seven calls at every performance, including matinees. Business good.—Dunfee (Watson and Ragz, managers): The Bowery Burlesquers pleased good sized houses, 14-20. Farrell-Taylor Trio, Murphy and Nolan, New York Four, Lewis, Elliot and Richmond, and Neva Aymar appeared to advantage.—SMITH'S (Mrs. W. E. Smith, manager): The Modern Maidens co. is not overburdened with talent, and the performance they give is poor. The co. opened to fair business 15.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): A gilt-edged bill and limit business marked week 8-14. Wayne and Caldwell were very amusing, and won guffaws galore, the former scoring his usual personal hit with his eccentric dancing and comedy. Matilee Loeb made her vaudeville debut, and won encores for her really fine cornet playing. Kolb and Dill won immediate favor and much laughter with their Dutch dialect and dibs. Merritt and Murdock were seen to advantage in a society skitlet. Jessie Bartlett Davis, of course, remained the twinkle-twinkle of the bill, and sang sweetly to encores ad lib. McCabe and Daniels, the imitation Erins, and Johnstone Brothers' music continued to win favor. Spellbinders 15; Julia Kingsley and co., Johnson, Rizzo and Bentley, Belle Davis, three Foirers, and the Golden West Lady quartette.

OMAHA, NEB.—At the popular Orpheum the bill week 14 includes the Todd-Judge family, Johnson and Dean, Howard and Bland, Mansfield and Wilbur, and others. The attendance at the matinee 13 broke another record, and Manager Bronson, who has recently come here, feels that he has fallen among friends.—At Miner's Trocadero The High Rollers opened a week's engagement to a big Sunday audience 14. This is the first season of the Miner house in Omaha. Miner, Miller and Wirtig are lessees; Jake Rosenthal, formerly of the Creighton Orpheum, is manager. For the first time in the history of Omaha matinees are being given daily. The innovation was made two weeks ago by Manager Rosenthal, and is proving a success.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 15, Monday, Tuesday, and Wednesday: Digby Bell, Eleanor Falk and her Eight Jersey Lilies, Mlle. Christina's dogs and monkeys; Toohey and Lacy, Petching Brothers, Williams and Melbourne, the McMahons, the Demuths, Thursday, Friday, and Saturday: Digby Bell, Dorothy Drew, Mathews and Thompson, the Andersons, Halliday and Quinn, Exposition Four, J. Gaffney Brown, and Eleanor Falk. Mr. Bell and Miss Falk were chief attractions, and the Andersons scored as usual.

DETROIT, MICH.—Two Detroit people are at Wonderland week 15-20. W. H. Powers, who was last seen here as the hero of Shannon of the Sixth, and Corletta Field. They appear in a little play called His First Offense, which has scored a success. Other features are Morris' ponies, George Thatcher, Foy and Clark, In The Spring of Youth, Terry and Elmer, Lozelle, and Leah Russell.—The Capital Square will remain dark the present week, opening 21 with the Utopians.—Items: The Lily Dramatic Club, composed of local talent, will present The Vagabonds at Perkins Hall 25.

CINCINNATI, O.—Weber's Parisian Widows are pleasing large audiences at People's this week. The burlesques and olio are up to the average. Charles Falk, Ellsworth and Burt, Snyder and Buckley, and Elliott and Aileen, were excellent.—Maurice Barrymore in A Man of the World, assisted by Jack Barrymore and Channoz Olney, is the headliner at the Columbia. William C. Fields, the Sagimoto Japs, the Delaur-Debrimont Trio, Baby Lund, and Billy Link are also here. H. A. SUTTON.

RICHMOND, VA.—Bijou (Abb Smith, proprietor): Week 15: Comedy, A Furnished Room. Olio: Clara Conway, Mabel St. Clair, Queenie Carlyle, Lillian Morton, Shophie Clifford, and Ida Bell. Business and performances good.—Auditorium (James M. Barton, proprietor): Week 15: Musical farce, A Case of Con. Olio: Trachart and Dillon, Haynes and Chatham, Ward and King, Russell and Dunbar, Lou Adams, and Violette Muscotter. Fine business; splendid co.

MINNEAPOLIS, MINN.—The Ideal Ben Ton Burlesquers opened a week's engagement at the Dewey 14 to excellent business. The performance was enjoyable throughout. Gladys Van, Shayne and Worden, Barret Brothers, Madame Dazzia, Viola Sheldon, Byron and Langdon, and Dave Dowlin all contributed entertaining specialties. T. W. Dinkins' Vagabonds week 21.

ROCHESTER, N. Y. COOK OPERA HOUSE (J. H. Moore, lessee; J. E. Wiggins, resident manager): A bill replete with good things pleased big houses 15-20. James O. Barrows, John Lancaster and co., in Tactics, were first-class. The Nevarros, Mason and Francis, Automobile Quartette, Frank Whitman, Kelly and Violette, George Sisters, the Rossi Brothers, and Louise Gunning were also in the bill.

PAUL, MINN.—Empire (Desmond L. Place, manager): The Kings and Queens Burlesque co. playing week of 8 brought their engagement to a sudden close 11. Mr. Rich, the owner of the theatre, was notified by a man in New York that he owned the title and would prosecute him if they continued, so Mr. Rich closed the house. Will reopen 25 with burlesque.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Merry Maiden Burlesquers 15-20 to a series of good audiences. Devere and Schultz, Josie Flynn, Conroy and Lowry, Ford and Dot West, and Nellie Hanley were in the olio, and pleased. Rice and Barton's Gaiety co. 22-27.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 15-22: Bessie Lennon, Joe Kelly, Harvey Reese, Sisters Castle, Charles Gilroy, Kennison Sisters, Tim Ryan, May Loveland, and stock in new farce, West Point Cadet. Next week, Frankie Evans' Burlesquers.

LOUISVILLE, KY.—Rice and Barton's Rose Hill Folly co. was at the New Buckingham 14-20. Prominent in the co. are Collins and Collins, Catherine Rowe-Palmer, Joe J. Sullivan, Carrie Weber, Hickey and Nelson, and Willard and Willard. All at Sea and Stolen Pleasures are the burlesques. Weber's Parisian Widows 21.

YONKERS, N. Y. H. W. Williams, Jr.'s Imperial Burlesquers were at Waldmann's 15-20. In the olio were Dermody, Whitelaw and Stewart, John E. Cain, Blanche Newcombe, and Barton and Ashley. McNally's Reception and On the Bench were the burlesques. Dewey Extravaganza co. 22-27.

WORCESTER, MASS. Park (Shea and Wilton, managers): Week 15-20: Al Leech and the Three Rosebuds, Dorothy Drew, Al. and Mamie Anderson, Gardner and Vincent, Toohey and Lacey, Williams and Melbourne, Mlle. Christina's dogs, and Paley's kaleidoscope. Business prosperous.

MIDDLETOWN, CONN. McDonough (William J. Berrle, manager): Little Egypt 26. Bissell's Fads and Follies co. 29-31.

TROY, N. Y.—Star (W. H. Buck, manager): W. B. Watson's Oriental Burlesquers 15-17 played to large houses. Specialties by Lillian Beach, Scanlon and Stevens, Yale Sisters, Mills and Beecher, Vidocq and Evans, and O'Rourke and Burnette pleased. The Utopians 18-20.

(Continued on page 9.)

VAUDEVILLE PERFORMERS' DATES.

Adler, F., Co.—Haymarket, Chicago, 22-27.
Alabama Comedy Four—G. O. H., Phila., 22-27.
Albaugh, John W.—Keith's, Providence, 22-27.
ALBERTI, CHAS. T.—G. O. H., Phila., 22-27.
Alexander and Finn—Proctor's 23d St., N. Y., 22-27.
Almont and Dumont—New Grand, Washington, 22-27.
Ames—Music Hall, Boston, 22-27.
Anderson, Al. and Mamie K. and E., N. Y., 22-27.
Andersons, Five Cook's, Rochester 22-27.
Apollo—Chicago O. H., 22-27.
Arab Acrobats—Keith's, Boston, 22-27.
Armour and Ragsley—Chase's, Baltimore, 22-27.
Armstrong Bros.—Proctor's 23d St., N. Y., 22-27.
Arnim and Wagner—Chicago O. H., 22-27.
Arvello—Keith's, N. Y., 22-27.
Ashton and Mace—Haymarket, Chicago, 22-27.
AUSTRIAN-ZAZA, EDGAR—Orpheum, San Francisco, 14-27.
Baker, Pete—Music Hall, Brooklyn, 22-27.
Barrere and Jules—Keith's, Providence, 22-27.
Barretts, Three—Proctor's, N. Y., 22-27.
Barows, Josie and Willie—Chase's, Baltimore, 22-27.
Barry, Mr. and Mrs. Jimmie—Empire, Cleveland, 22-27.
Barrows-Lancaster—Proctor's, Albany, 22-27.
Bartlett-Davis, Jessie—Orpheum, Kansas City, 28-Nov. 3.
Bassett-Marshall—Empire, Cleveland, 22-27.
Bayol, Nora—Orpheum, Kansas City, 22-27.
Bennett and Rich—Music Hall, Brooklyn, 22-27.
Bennett, Johnstone—Haymarket, Chicago, 22-27.
Berger, Anna Teresa—Proctor's 23d St., N. Y., 22-27.
BERNARD, FLORENCE—Birmingham, England, 22-27, Liverpool 29-Nov. 10.
Bingham, J. W.—Palace, N. Y., 22-27.
Bison City Quartette—Haymarket, Chicago, 22-27.
Bass, Bessie—Chicago O. H., 22-27.
Blackstone Quartette—H. and E., Brooklyn, 22-27.
Blocksom and Burns—M. H., Boston, 22-27.
Blue, Becky—Haymarket, Chicago, 22-27.
Bonehill, Bessie H. and E., Brooklyn, 22-27.
Bowers, Fred G.—Savoy, Lowell, 22-27.
Brooks Bros.—Dockstader's, Wilmington, Del., 22-27.
Budd Bros.—Proctor's Fifth Ave., N. Y., 22-27.
Burke, David—Keith's, Providence, 22-27.
Burkhart, Lee—Keith's, N. Y., 22-27.
Burkhart, Lillian—Keith's, Boston, 22-27.
Burt, E.—Buckingham, Louisville, 22-27.
Bush, Frank—Olympic, Chicago, 22-27.
Cadieux, Mons. K. and E., N. Y., 22-27.
Caldwell, Fred—Keith's, Providence, 22-27.
Campbell and Dare—N. Gilmore, Springfield, Mass., 22-24, Park, Worcester, 25-27.
Conway and Leland—Keith's, Boston, 22-27.
Cooke and Clinton—Music Hall, Boston, 22-27.
Craigs, The—Proctor's 125th St., N. Y., 22-27.
Crane, Lawrence—Proctor's Fifth Ave., N. Y., 22-27.
Crane Bros.—Novelty, Brooklyn, 22-27.
Cressy and Dayne—Columbia, Cincinnati, 22-27.
Crouch-Baxter Trio—Music Hall, Boston, 22-27.
Cushman, Frank—New Grand, Washington, 22-27.
Cyreene and Norman—Olympic, Chicago, 22-27.
Dale, Violet—Bijou, Richmond, Va., 22-27.
Daly, Lizzie, and Vinnie—Keith's, Boston, 22-27.
Damm Bros.—Proctor's Fifth Ave., N. Y., 22-27.
Dandy, Jess—Pastor's, N. Y., 22-27.
Davis, Belle—Orpheum, Los Angeles, 14-27.
DeGarno, Chas.—G. O. H., Phila., 22-27.
De Rigney Sisters—Proctor's, Albany, 22-27.
De Veaux and De Veaux—Empire, Cleveland, 22-27.
De Voe, Eddie—Pastor's, N. Y., 22-27.
De Witt and Burns—New Grand, Washington, 22-27.
De Young, Ruby—Columbia, St. Louis, 22-27.
Dodson, J. E.—N. Gilmore, Springfield, Mass., 22-27.
Doherty Sisters—G. O. H., Phila., 22-27.
Doree Sisters—Proctor's Fifth Ave., N. Y., 22-27.
Dolan, Roger, and Belle—Chicago O. H., 22-27.
Donohue and Nichols—Columbia, St. Louis, 22-27.
Dooling and Brennan—Palace, N. Y., 22-27.
Dowling, Mr. and Mrs. Jos. J.—A. of M., Washington, 22-27.
Donovans, The—Novelty, Brooklyn, 22-27.
Downs, T. Nelson—Sheffield, Eng., 22-27, Manchester, 29-Nov. 10.
Drawee—Proctor's 125th St., N. Y., 22-27.
Dresser, Louise—Columbia, Cincinnati, 22-27.
Drew, Mr. and Mrs. Sidney—G. O. H., Phila., 22-27.
Dunham Family—Proctor's 125th St., N. Y., 22-27.
Dupont, Mary—New Grand, Washington, 22-27.
Edestus—Music Hall, Brooklyn, 22-27.
Eldrid, Gordon—Proctor's 125th St., N. Y., 22-27.
Eldridge, Press A. of M., Washington, 22-27.
EMMETT SISTERS—Palace, N. Y., 22-27.
Ellis, Mr. and Mrs. Chas. T.—New Grand, Washington, 22-27.
Elsereta and Sydney—Olympic, Chicago, 22-27.
Elsie, Little—Keith's, Phila., 22-27.
Emerson and Omega—Savoy, Lowell, 22-27.
Emerson, Frank—Pastor's, N. Y., 22-27.
Emmett, Gracie—Keith's, Boston, 22-27.
Emmy, Mlle.—Chase's, Baltimore, 22-27.
Falk, Eleanor—Keith's, Boston, 22-27.
FAVOR AND SILVAIN—Keith's, N. Y., 22-27.
Fedora, Mlle.—Park, Worcester, 22-24, Gilmore, Springfield, Mass., 25-27.
Felix and Barry—Haymarket, Chicago, 22-27.
Fertig, Grace—Pastor's, N. Y., 22-27.
Fialkowski—Keith's, Boston, 22-27.
Fields and Ward—Novelty, Brooklyn, 22-27.
Fields, W. C.—Olympic, Chicago, 22-27.
Filson and Errell—K. and E., N. Y., 22-27.
Fitzgerald, H. V.—A. of M., Washington, 22-27.
Fluto and Dunn—H. and E., Brooklyn, 22-27.
FLYNT AND SUMMERLAND—Keith's, Boston, 22-27.
Fletcher, Charles Leonard—Keith's, N. Y., 22-27.
Flood, John—Keith's, Phila., 22-27.
Flynn, Joe—K. and E., N. Y., 22-27.
Folly Trio—Music Hall, Boston, 22-27.
Fowler, Bertie—Columbia, Cincinnati, 22-27.
Frederick, William—New Grand, Washington, 22-27.
French, Henri—Proctor's 23d St., N. Y., 22-27.
Foy and Clark—Cook's, Rochester, 22-27.
Fuller, Ida—Proctor's 125th St., N. Y., 22-27.
Fuller, Mr. and Mrs. Mart—Pastor's, N. Y., 22-27.
Fulton, Marie Rogers—K. and E., N. Y., 22-27.
Gagnon and Pollock—Chicago O. H., 22-27.
Gallando Keith's, Phila., 22-27.
Gardner Bros.—Keith's, Phila., 22-27.
Gardner and Vincent—N. Gilmore, Springfield, Mass., 22-27.
Gardner, Georgia—Olympic, Chicago, 22-27.
GARDNER, THE—London, Eng., 15-Nov. 10 Holloway Empire, London, 12-17.
Gaspard Bros.—Olympic, Chicago, 22-27.
GASSMAN, JOSEPHINE—Keith's, Providence, 22-27.
Genaro and Bailey—Olympic, Chicago, 22-27.
Gilbert, John D.—Proctor's 23d St., N. Y., 22-27.
Gilson and Emmet—Olympic, Chicago, 22-27.
Glenroy, James Richmond—Keith's, N. Y., 22-27.
Gloss Bros.—Keith's, Phila., 22-27.
Goggin and Davis—Palace, London, Sept. 24 indefinite.
Gordon and Lick—Chicago O. H., 22-27.
Grant and Norton—Olympic, Chicago, 22-27.
Grapewin and Chance—H. and E., Brooklyn, 22-27.
Guille, Chevalier—Cook's, Rochester, 22-27.
Gunning, Louise—Wonderland, Detroit, 22-27.
Haight and Dean—Chase's, Baltimore, 22-27.
Hall and Hall—Haymarket, Chicago, 22-27.
Hall and Staley—K. and E., N. Y., 22-27.
Hanson and Drew—Savoy, Lowell, 22-27.
Hardman, Joe—Gilmore, Springfield, Mass., 22-24, Park, Worcester, 25-27.
Harris and Walters—Proctor's 23d St., N. Y., 22-27.
Hart and De Mar—Music Hall, Brooklyn, 22-27.
Harding and Ah Sid—Keith's, Prov., 22-27.
Harrigan—Novelty, Brooklyn, 22-27.
Harmony Four—Chicago O. H., 22-27.
Hathaway, Belle—Proctor's 125th St., N. Y., 22-27.
Hawkins, Lew—G. O. H., Phila., 22-27.
Hayes and Lytton—K. and E., N. Y., 22-27.
Hedrix and Prescott—Keith's, N. Y., 22-27.
Henry and Terry—Dockstader's, Wilmington, Del., 22-27.
Hepner, Louise Willis—Columbia, St. Louis, 22-27.
Herbert and Willing—Keith's, N. Y., 22-27.
Herrmann, Adelaide—Empire, Cleveland, 22-27.
Hiatt, Mr. and Mrs. Dan—Orpheum, Kansas City, 22-27.
Hill, Hamilton—New Grand, Washington, 22-27.
Hilliard, Robert—Chase's, Baltimore, 22-27.
Hoey, May—Proctor's, Albany, 22-27.
Hollis, Violet—Proctor's 125th St., N. Y., 22-27.
Howard, Harry—Empire, Cleveland, 22-27.
Howard and Linder—N. Gilmore, Springfield, Mass., 22-24, Park, Worcester, 25-27.
How, Wall and Walters—Chicago O. H., 22-27.
Huested, Ida—Novelty, Brooklyn, 22-27.
Huntington, Wright H. and B.—Brooklyn, 22-27.
International Comedy Four—Palace, London, Eng., July 9 indefinite.
Irwin and Hawley—Keith's, Phila., 22-27.
Jackson, The—Park, Worcester, 22-24, Gilmore, Springfield, Mass., 25-27.
Javelle—Keith's, Boston, 22-27.
Jenkins, Billy—Chicago O. H., 22-27.
Jennings and Alto—Music Hall, Brooklyn, 22-27.
Johns, Johnny—Chase's, Baltimore, 22-27.
Johnson Bros.—T. M., Washington, 22-27.
Johnson, Carrol—Columbia, St. Louis, 22-27.
Johnson and Dean—Orpheum, Kansas City, 22-27.
Johnson, Tremaine and Lovell—Columbia, Cincinnati, 22-27.
Johnston and Buckley—Cook's, Rochester, 22-27.
Johnstone Bros.—Orpheum, Kansas City, 22-27.
Johnstons, Musical—Orpheum, Kansas City, 22-27.
Johnstons, Juggling—Orpheum, Kansas City, 22-27.
Joscary Bros.—Keith's, Phila., 22-27.
Judges, Two—N. Gilmore, Springfield, Mass., 22-24, Park, Worcester, 25-27.
Kelly and Reno—G. O. H., Phila., 22-27.
Kelly, Sam, and His Columbia, St. Louis, 22-27.
Kenna, Chas.—Savoy, Lowell, 22-27.
Keppler, Frances—Wonderland, Detroit, 22-27.
Kingsley, Julia, and Co.—Orpheum, Los Angeles, 14-27.
Klesto, Musical—Chase's, Baltimore, 22-27.
Kline, Virginia—Chicago O. H., 22-27.
Knight, Chas. S.—Haymarket, Chicago, 22-27.
La Cotte, Mons.—Olympic, Chicago, 22-27.
Lamonts, Two—Palace, N. Y., 22-27.
Lawrence and Harrington—Music Hall, Brooklyn, 22-27.
Lawson and Namon—Proctor's, Albany, 22-27.
Layfield, John—New Grand, Washington, 22-27.
Le Clair, John—Keith's, N. Y., 22-27.
Lee, Henry—Keith's, Phila., 22-27.
Leech, Al.—Chase's, Baltimore, 22-27.
Le Hay, John—Keith's, N. Y., 22-27.
Le Roy, Walter—Keith's, Prov., 22-27.
Leslie and Ashley—Savoy, Lowell, 22-27.
Leslie, Marie A.—A. of M., Washington, 22-27.
Lester and Jerman—Proctor's 23d St., N. Y., 22-27.
Linton and McIntyre—Wonderland, Detroit, 22-27.
Litchfield, Mr. and Mrs. Neil—Proctor's Fifth Ave., N. Y., 22-27.
Lovering, Daisy—Music Hall, Boston, 22-27.
Lukens Bros.—H. and E., Brooklyn, 22-27.
Lytton, Emily—Park, Worcester, 22-24, Gilmore, Springfield, Mass., 25-27.
Macagnos, The—Keith's, N. Y., 22-27.
McAvoy and May—H. and E., Brooklyn, 22-27.
McCabe and Daniels—Orpheum, Kansas City, 22-27.
McCann Family—Dockstader's, Wilmington, Del., 22-27.
McIntyre and Heath—Palace, N. Y., 22-27.
McKeever, Lizzie—Olympic, Chicago, 22-27.
McMahons, The—Proctor's 125th St., N. Y., 22-27.
McMahon and King—Empire, Cleveland, 22-27.
Magindeys, The—Proctor's, Albany, 22-27.
Mann, Dan and Dolly—Bijou, Richmond, Va., 22-27.
Maitland, Mabel—Empire, Cleveland, 22-27.
Manning and Prevost—Haymarket, Chicago, 22-27.
MARSTON, N. Y.—Kansas City, 22-27, Lyceum, Denver, 28-Nov. 3.
Mason and Francis—Wonderland, Detroit, 22-27.
Marion and Dean—Park, Worcester, 22-24, Gilmore, Springfield, Mass., 25-27.
Martinetti and Sutherland—Haymarket, Chicago, 22-27.
Marvelle and Temple—Chicago O. H., 22-27.
Margella, Mlle.—Novelty, Brooklyn, 22-27.
Matthews and Thompson—K. and E., N. Y., 22-27.
Mecker Baker Trio—Columbia, St. Louis, 22-27.
Melrose Bros.—A. of M., Washington, 22-27.
Melville and Stetson—Keith's, Phila., 22-27.
Mills, Kitty—Haymarket, Chicago, 22-27.
Millions, Four—Keith's, N. Y., 22-27.
Mitchell, Kitty—Haymarket, Chicago, 22-27.
Montrose, Louise—K. and E., N. Y., 22-27.
Moore and Lessing—Haymarket, Chicago, 22-27.
Moore, Florence—Music Hall, Boston, 22-27.
Moore, Geo. W.—Olympic, Chicago, 22-27.
Moreland, Thompson and Bedford—A. of M., Washington, 22-27.
Morello Troupe—Cook's, Rochester, 22-27.
Morris, Ella—Olympic, Chicago, 22-27.
Morris, Sam—Columbia, St. Louis, 22-27.
Morton, Sam, Clara and Kittie—Proctor's Fifth Ave., N. Y., 22-27.
Murphy and Allen—Keith's, N. Y., 22-27.
Murphy, Chas.—Park, Worcester, 22-24.
Murray and Lane—Empire, Cleveland, 22-27, Grand, Washington, 29-Nov. 3.
Murray, Elizabeth—Cook's, Rochester, 22-27.
Myers, Mai—Keith's, Boston, 22-27.
NEWSKYS, EIGHT—Duquesne, Pittsburg, 22-27.
Newskys, Eight—Columbia, Cincinnati, 22-27.
Neola—Olympic, Chicago, 22-27.
Norman—Savoy, Lowell, 22-27.
Norworth, Jack—Columbia, Cincinnati, 22-27.
Nugent, J. C.—Pastor's, N. Y., 22-27.
O'Brien and Hazel—Music Hall, Boston, 22-27.
Odell, Mr. and Mrs.—Columbia, St. Louis, 22-27.
Olive, Mlle.—Keith's, Providence, 22-27.
Omer, Inga—Pastor's, N. Y., 22-27.
Papinta—Proctor's 23d St., N. Y., 22-27.
Patrice—Columbia, St. Louis, 22-27.
Parker, Inez Louise—Keith's, Boston, 22-27.
Partellos, The—Nashua, N. H., 22-27.
Payne Bros.—Proctor's 23d St., N. Y., 22-27.
Personi, Camille—Pastor's, N. Y., 22-27.
Pickert and Whippler—Chicago O. H., 22-27.
Pierce and Egbert—Dockstader's, Wilmington, Del., 22-27.
Pinaka, Mlle.—Proctor's, Albany, 22-27.
Polk and Collins—Shea's, Buffalo, 22-27, Shea's, Toronto, 29-Nov. 3.
Pollard, Robert—Keith's, Providence, 22-27.
Power, W. H.—Cook's, Rochester, 22-27.
Powers Bros.—Palace, N. Y., 22-27.
Randall, Onley—Pastor's, N. Y., 22-27.
Raymond, West and Sunshine—Music Hall, Boston, 22-27.
Redding, Francesca—Music Hall, Boston, 22-27.
Reed and Shaw—Keith's, Providence, 22-27.
Reidy and Currier—Pastor's, N. Y., 22-27.
Reno and Richards—K. and E., N. Y., 22-27.
Rentons, Four—Music Hall, Brooklyn, 22-27.
Rexfords, The—Park, Worcester, 22-24, Gilmore, Springfield, 25-27.
Reynard, Ed. F.—Cook's, Rochester, 22-27.
Richardson, Lavender—Proctor's 125th St., N. Y., 22-27.
Riley and Hughes—Dockstader's, Wilmington, Del., 22-27.
Ritter, Max—Proctor's, Albany, 22-27.
Robertus and Wilfredo—Keith's, Phila., 22-27.
Rosaire—Wonderland, Detroit, 22-27.
Rose, Julian—Music Hall, Boston, 22-27.
Rosebuds, Three—Chase's, Baltimore, 22-27.
Royce, Ray L.—Keith's, Boston, 22-27.
Royle, Mr. and Mrs. Edwin M.—New Grand, Washington, 22-27.
Subel, Josephine—A. of M., Washington, 22-27.
St. Onge Bros.—Proctor's Fifth Ave., N. Y., 22-27.
Schuyler Sisters—Keith's, Boston, 22-27.
Scott, Millie—Proctor's Fifth Ave., N. Y., 22-27.
Sarony, Gilbert—Music Hall, Boston, 22-27.
Sankey Bros.—Palace, N. Y., 22-27.
Seely and West—H. and E., Brooklyn, 22-27.
Sharp and Flat—Savoy, Lowell, 22-27.
Shaffer, Severus—Columbia, Cincinnati, 22-27.
Sheridan and Flanagan—Keith's, Providence, 22-27.
Shean and Warren—Novelty, Brooklyn, 22-27.
Silvern and Emerie—Proctor's 23d St., N. Y., 22-27.
SIMPSON, CHERRIDAH—Palace, N. Y., 22-27.
Sisson and Wallace—Proctor's 125th St., N. Y., 22-27.
Smith and Campbell—Keith's, N. Y., 22-27.
Smith and Fuller—Proctor's 23d St., N. Y., 22-27.
Smith, Frank and Lillian—Keith's, Boston

PROFESSIONAL DOINGS.

[illegible] has been engaged to play [illegible] when Henrietta [illegible] theatre in that play.

[illegible] Mary Bankson[illegible] is [illegible] in Portland, Ore. Her [illegible] improved.

[illegible], of Chicago, Ill., George W. [illegible], general agent of the A., S. F. and P. [illegible], and E. Russell, resident manager of the Great Northern Theatre, Chicago, were guests last week of E. D. Stair, who took the party on [illegible] Bonita, and from on to the St. Clair flats and marshes near Detroit, on his steam yacht, Grace.

Ward and Vokes in The Floor Walkers are enjoying their best season since becoming stars. Next season they will produce a new farce, title to be announced later.

Major Albert J. Cridge and Pearl Robinson, of the Royal Liliputians, have announced their betrothal.

Louis Nethersole arrived from Europe on Saturday to arrange for the tour of his sister, Olga Nethersole. He was accompanied by G. Harrison Hunter. Miss Nethersole's new leading man.

Irma La Pierre came to town on Saturday to undergo an operation for an abscess in the ear. She expects to rejoin Way Down East in about a fortnight.

Louisa Drew, daughter of John Drew, will make her social debut in November. Miss Drew is just eighteen years of age.

The actresses' booth was a feature of the Galveston bazaar at the Waldorf-Astoria last week. At least a dozen actresses were in attendance all the time, while "Aunt" Louisa Eldridge presided.

The firm of Sullivan and Blair have dissolved partnership. Their attractions are retained, and will be continued under P. H. Sullivan's management. Sam Harris, manager of The Bowery After Dark, will probably become Mr. Sullivan's business partner in all his attractions, as they have already signed a contract with Theodore Kremer to produce a new military drama, The Little Mother. The booking of all their attractions has been intrusted to W. J. Fielding.

William Bonelli has made such a success with his sensational melodrama, An American Gentleman, that he has been commissioned by a well-known manager, it is said, to write a big romantic play for early production at the Academy of Music in this city.

Harry Clay Blaney was partially blinded at Cleveland, O., last week by premature explosion of a new effect used in the battle scene of Across the Pacific, in which he takes a prominent part, aside from the management of the large production. A physician's assurance that loss of his eyesight was only temporary eased Mr. Blaney's mind, and he is able to continue in the part.

Affie McVicker, daughter of Horace McVicker and Mrs. Affie Weaver McVicker, will shortly make her debut on the stage. Miss McVicker is but eighteen years old, and is beautiful as well as talented.

Last evening a new schedule of prices went into effect at the Metropolitan Opera House, which will prevail during the entire season of the English company. The new prices are as follows: Orchestra, $1.50; grand tier box seats, $1 each; dress circle, $1; balcony, 50 cents, and family circle, 25 cents. The matinee prices will remain the same, except that on Saturday the gallery seats will be sold for 25 cents.

Fritz Adams has closed a twenty-five weeks' engagement on the Pacific Coast, and has returned to his home at Kansas City, Mo., for a short rest.

Mr. and Mrs. George H. Adams were recipients of several beautiful floral gifts on their twenty-sixth wedding anniversary, celebrated Oct. 19, at Milwaukee.

Mary MacDonald is ill in this city. She has been engaged for The Black Diamond Express.

Charles Pierson, under management of David McFall and Franklin B. Howard, will tour Virginia giving lectures on Othello.

Claudia Petite has adopted the stage name of Mabel Pierson, and henceforth will be known by that name. The week of Oct. 20 she appeared most successfully with one rehearsal in Robin Hood, playing Hilda Clark's part the greater part of the week. Miss Pierson has received strong notices for her voice and acting in this opera.

Eileen Moretta left for St. John, N. B., last week to begin rehearsals with D. W. Truss' company, opening there in November. Miss Moretta has furnished a series of articles for a New York publication, the first of which, "Pests of the Profession," appears this month.

Clementine De Vere arrived from Europe on Oct. 12, sang at the opening of the new Boston Music Hall on Oct. 15, and sailed away again for England on Oct. 17, a long jump for one performance.

Edmund Breese resigned from the James O'Neill company, taking effect Nov. 3, to play the heavies with the Castle Square Theatre Stock, Boston. Mr. Breese played with success Frederic de Belleville's part of Nortier for a week at Boston during Mr. De Belleville's illness.

C. Le Bennett is making speeches for W. J. Bryan, under the auspices of the Democratic County Committee.

Negotiations are in progress for a London production of Her Majesty under another title, probably Honoria. Marie Tempest may play Grace George's present part.

Clara Morris has written a series of reminiscences for *McClure's Magazine*.

Wadsworth Harris, late of Madame Modjeska's company, has been engaged by Whitney and Knowles for the Boston production of Quo Vadis.

Augustus P. Thomas, the actor, is ill with typhoid fever at Dr. Constable's Hospital, in this city. It was reported yesterday (Monday) that he was improving and that he would be out within a week.

J. M. Colville will begin a starring tour immediately after the election in The Commander, a new version of the drama Raymonde, in which Clara Morris appeared at the Fourteenth Street Theatre in 1895.

Edward Webb, who has been singing with the Metropolitan English Grand Opera company, has been engaged for the light opera season at the Tivoli Opera House, San Francisco.

Amy Ames and Gus Hennessy have resigned from Hoyt's A Tin Soldier, under Ford and Wenzel's management, and are back in the city.

Edwin Mordant is directing the stage in addition to playing the leading role in A Rough Rider's Romance, which will come later to New York for a run.

Grace Du Frez, who has been spending the Summer on her ranch in Southern California, returned to the city last week.

Samuel Blair has secured Louis R. Carey's latest sensational melodrama, The Black King's Captive, a tale of the African jungle, which he will produce at the Star Theatre, in this city, early in November. Harley Merry is painting the scenery.

Elma Gillette returned to New York yesterday after successfully playing the ingenue role in Hello, Bill, for ten days. She accepted the part at short notice to fill in during the illness of the woman engaged to play the part.

Florence Bindon and Anna Bisher have withdrawn from the Sherrin company.

Frank Allen has left Human Hearts (Eastern).

Miss Vinnie Hoyt was on the eve of her departure from Dawson City, New York last week to join her husband on the sands of Fedora, was taken suddenly ill and compelled to retire to a sanitarium, where it has been decided that she will have to undergo an operation.

Dick and Fitzgerald have just issued a booklet entitled "Dick's Theatrical Make-up Book." The title tells the whole story. It is intended chiefly for the use of amateurs and to them it should be valuable.

Smith O'Brien, starring in The Game Keeper, looks somewhat like William Jennings Bryan, and when Mr. O'Brien was coming into Youngstown, O., on Oct. 13 with his company, Mr. Bryan was on a special not far behind billed for a speech. Thousands of people and a couple of bands were at the depot to greet Mr. Bryan, and as the train Mr. O'Brien was on pulled into the depot the actor was mistaken for the Presidential candidate and he got the reception. That was his birthday, too, and he received handsome gifts from his company and from Manager Rook, of the Youngstown Opera House.

A Million Dollars, which closed on Saturday evening at the New York, will not be sent on the road.

An informal session of the Dooley Club was held at the Zangheri Restaurant, 15 West Twenty-fourth Street, on Monday evening, Oct. 15, for the purpose of conferring the freedom of the borough of Manhattan on Colonel William Marion Reedy, editor of the St. Louis *Mirror*. The Rev. Bliss Carman, author of "Songs of the Sea Children," and other poetical offenses, presided, and among "others present" were Professor Michael Monahan, of East Aurora; Hon. J. J. A'Becket, of Franklin Square; J. A. O'Lenahen, of County Down; Dr. Marion Theocritus Miller, of the Eighth Ward; Major A. F. Grant, of the Martin Fusileers, and Colonel Hamlin Whidden, of Nova Scotia. Letters of regret from Rooney, the poet; T. St. John Gaffney, biographer of Professor Theodore Roosevelt, and J. J. Murphy, author of "Some Words on the Present Crisis," were heard, and, to put the subsequent proceedings in a conventional way, "an enjoyable time was had."

The House that Jack Built will begin its New York engagement at the Madison Square Theatre on Dec. 3.

Sara Macdonald, leading woman in A Night in Chinatown, was compelled to retire from the cast last Tuesday because of the shock she suffered upon learning of the death of her brother, Sandfield MacDonald. During the rest of the week she did not appear with the company at the Third Avenue Theatre, but it is expected that she will be able to resume the role this week.

E. J. Carpenter's Quo Vadis played under the auspices of the Culver, Ind., Military Academy on Oct. 17.

IN OTHER CITIES.

(Received too late for classification.)

SEATTLE.

The management kept its word with the theatregoers of Seattle, and the doors of the Grand Opera House were practically taken out of the hands of the carpenter and thrown open on time, 8, and the well appointed building dedicated to amusement by that prince of comedians, Ferris Hartman, with his excellent light opera co., in Ship Ahoy. The result was the most pronounced success ever scored here by any manager or any co., and both Manager Cort and Mr. Hartman and his co. have every reason to feel flattered at the reception given both the house and the play. Perhaps the greatest compliment paid Mr. Cort was not the crowded auditorium, but the class and character of the audience that turned out to welcome and dedicate the new theatre. It was made up of Seattle's best society.

Everybody could see that much work was required in order to fully complete the theatre and place it in the cozy, comfortable condition in which Mr. Cort intends it shall be before long. Enough was completed, however, to give all present a good idea of what the house will be when finished as contracted for. While the heaviest part of the work is done, much yet remains in the way of decorations, upholstering and carpeting. The general wonder was how so much had been done in so short a time, and some fear was expressed that safety had been sacrificed to speed. The contrary was proven, for the house was packed to its full capacity, which was the best possible test of the entire safety of the building. The general comfort of the house was a source of much favorable comment, especially so the feet that every seat in every part of the house commands an unobstructed view of the stage. The seats on the several floors are of the latest pattern. The house is brilliantly lighted and well ventilated. Ferris Hartman and his co. from the Tivoli Theatre, San Francisco, are too well known to receive extended criticism. The performance was very good indeed. Whose Baby are You 14.

The night Cort's Grand Opera House opened was the second of W. H. West's Minstrels' engagement at the Seattle Theatre. Much to everybody's surprise the house was crowded, as was the Third Avenue Theatre, showing that Seattle can more than support all three theatres. West's Minstrels opened their four nights' engagement 7 and to-night finished an enormous run of business. Eddie Foy 11-14.

James Neill and his fine stock co. broke all Seattle records for attendance during their week's run that ended 6.

The Third Avenue Theatre is doing its usual good business this week with For Her Sake.

C. B. BLETHEN.

BUFFALO.

Madame Sans Gene was presented by the Shubert Stock co. to large business at the Teck 15-20. A distinct success was scored with this production, in fact, each week the work of this co. improves. Amelia Gardiner, in the title-role, did very creditable work and M. L. Alsop, as Le Febvre, showed much ability. Mr. Graham's Napoleon also deserves special mention, as does Miss Hall's Caroline. The other parts were well handled by Miss Doughs and Messrs. Richardson, Shumer and Masson. The Girl I Left Behind Me 22-27.

Joseph Murphy filled the Lyceum at every performance 15-20, presenting Shaun Rhue and The Kerry Gow. But little need be said of Mr. Murphy. The people of Buffalo await each year to hear his sweet singing and capital acting in Irish dramas. Mr. Murphy has an excellent supporting co., notable among which is Jeanette Farrell. Through the Breakers 22-27.

At the Star 15-17 the Empire Theatre co. presented Lord and Lady Algy. Louis James and Kathryn Kidder 18-20, in A Midsummer Night's Dream, gave excellent performances to large audiences. The Princess Chic 22-27.

Marie von Wegern and her German Opera co. come to the Star for one night 21, presenting Tante Bemmchen in Amerika.

A. C. JORDAN.

DATES AHEAD.

(Received too late for Classification.)

A SPRING CHICKEN (Ready and Gossling, mgrs.): Camden, N. J., Oct. 25-27, Elizabeth 29.
BELMAN SHOW: Toronto, Ont., Oct. 22-27.
BRIGHT LIGHTS (Jolliffe): Berryville, Va., Nov. 12-13.
CITY SPORTS: St. Louis, Mo., Oct. 29-Nov. 3.
COWSLIP FARM (W. A. La Bonti, mgr.): Allegan, Mich., Oct. 24, Battle Creek 25, Jackson 26, Hillsdale 27, Wyandotte 28, Monroe 29.
CRACKERJACKS: Philadelphia, Pa., 22-27.
DAVY CROCKETT: Greensburg, Pa., Oct. 23, Juniata 24, E. Liverpool, O., 25, New Philadelphia 26, Coshocton 27.
EMPIRE STOCK CO.: North East, Pa., Oct. 22-27.
GAY MASQUERADERS: Columbus, O., Oct. 21-24, Dayton 25-27.
HILLMAN CO.: Saratoga, N. Y., Oct. 29-Nov. 3.
HOWE LENNA ORCHESTRA: Woonsocket, R. I., Oct. 22-27.
HUMPTY DUMPTY (Ravel co.): Grace Bay, B. C., Can., Oct. 21, Sydney 24-27.
KRAUSE TAYLOR CO.: Longview, Tex., Oct. 25-27.
MAC FARDEN'S ROW OF FLATS: Lincoln, Neb., Oct. 22-23, St. Joseph, Mo., 24, Ft. Worth 25, Columbia 26, Mexico 27.
MAN'S ENEMY: Bridgeport, Conn., Oct. 22-24, Hoboken, N. J., 25-27.
MARO (magician): Wilkinsburg, Pa., Oct. 23, Pittsburg 24, McDonald 25, Shippensburg 26.
NEW YORK STARS: Waterbury, Conn., Oct. 22-24, New Haven 25-27.
RAILROAD JACK (E. Guy Caufman, mgr.): Moline, Ill., Oct. 21, Spring Valley 24, Des Moines, Ia., 25-26, Galva, Ill., 27.
RENZ SANTLEY: Pittsburg, Pa., Oct. 22-27.
SHILLMAN ROSE (C. Riggs, mgr.): Tyler, Tex., Nov. 1-7.
THE KATZENJAMMER KIDS (Blondell and Dennison): Lowell, Mass., Oct. 25-27.
THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Des Moines, Ia., Oct. 24, 25, Iowa City 26, Ottawa, Kan., 27, La Salle 28.
THE ROYAL LILIPUTIANS: Detroit, Mich., Oct. 22-27.
TWO MERRY TRAMPS (M. F. Rice, mgr.): Manhattan, Kan., Oct. 26, St. Mary's 27, Topeka 29.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ahern, Frances, Petite Aimee, Ada Armstrong, Fannie Argyle, M. Mellon Adams, Australian Sisters, Ethel Adams, Blanche Aldrich, Antoinette Ashton, Clarice Agnew, Alma Aiken, Ada Adair, Stella Mae Alston, Abbott Sisters, Julia Arthur, Lillian Andrews, Irene Ackerman, Blanche Arkwright, Edith Athelston, Nettie Arlington.

Baker, Ella, Adelaide Bruno, Jane Burby, Florence Burgess, Mrs. N. Bergen, Mary M. Baker, Violet Barney, Lillian Berry, Blanche Bates, Lillian Bailey, Gertrude Barrett, E. H. Ball, Ethel Brandon, Edith Berwyn, Jesse Busbey, Helen Bertram, Maggie Bennett, Lydia Barry, Nora Barron, Ethel Moore Brockmeyer, Grace Beebe, Florence Bowden, Edna Brumby, Lulu Beeson, J. M. Bates, Marie Burness, Agnes Bruce, E. Beech, Lizzie Booth, Pauline Bradshall, Edith Blair, Clara Bernard, M. Byrne, Pauline Black, Miss Bertelle, Florence Booth, Kath. Bradbury, Josephine Baird, Ida Breyer, Mrs. William T. Bull, Mrs. J. Burton, Edna Beach, J. E. Bierbower, Lillie Blendell, Olive Ryson, Maud Brookman.

Carlisle, Katherine, Nina Cleveland, George Cayvan, Mary Carrington Laura Clement, Kate Condron, Maud Cooding, Lulu Converse, Jean Chamblin, G. Caine, Edythe Chapman, Lotta Crabtree, Ollie Cook, Millie Corbin, Madge Cook, Lita Castello, Fanchon Campbell, Mrs. Bartley Cushing, May Coolidge, Miss Carlton, Miss Converse, Attalie Claire, Agnes Carlton, Lillian Chambers, Bessie Challenger, Gladys Churchill, Jean Cashle, Gertie Carlyle, C. G. Craig, Lillian Collins, Edith Crane, Laura Comstock, Blanche Crenge, Clara Coleman, Lillian Cluyes, M. L. Carver, Hattie Clark, Anne Clarke, Edith Curtis, Luna Cooper, M. Corneville, Maud Courtney, Nellie Castle, Wilfred Clarke.

Desmond, Marie, Emma Desmond, Mrs. S. Duncan, Daisy Dixon, Louise De Wolfe, Joe Dougherty, Marie Dressler, Mrs. Robt L. Downing, Estelle De Mar, Lillian De Gross, A. B. Barham, Rachael Deane, Eleanore Dyse, Maud Dette, Mildred Howard De Grey, Lena Drew, Marie Dendl, Gertrude Donahue, Maud Reese Davis, Edna Dougherty, Miss Durant, Camille D'Arville.

Earl, Ermine, Eleanor Elton, Helen Earle, Belle Emmett, Ethel Eagleton, Mrs. Esmonde, Lottie Ethinger, Jean Elspeth, Dorothy Earle, Ruth Eldridge, Irene Everetts, Dell Ellerson, Mme. Emmy, Emilie Edwards.

Farnum, Mrs. Wm., Edith Fassett, Jennie Forbes, Ethel B. Ferguson, Mollie Fuller, Martha Fuller, Helen Fay, La Fayette, Emma Forsythe, Mrs. Douglas Flint, Merrill France Mrs. H. A. Fitzgerald, Inez Foreman, Pauline Fletcher, Estelle Franklin, Grace Freeman, Lole Fuller, Helen French, Nina Farrington, Kath. Florence, Elsa Fountainblean, Mabel Florence, Maud Faurette, Margaret Fenley, Selma Fetter, Lillian Fedwyn, Helen Fee, Effie Faye.

Grafton, Maude, Valeska Golden, Grace Gresham, Mina C. Glenson, Carolyn Gordon, Cecilia Garrick, Allie Gilbert, Lulu Glaser, Mabelle Gillman, Gladys Granger, Helen Guest, Louise Galloway, Afternoon Girl, Carolyn Graves, Helen Grantley, Miss Billie Girard, Nellie Glenn.

Hilton, Clara, Maude Harrison, Ella Harmon, Helen Hunt, Louise Hilliard, May Hamilton, Virgin Hall, Lillian Hall, Mabel Hite, Ethel Heywood, Laura Hilbert, Hengler Sisters, Julia Hanchett, Lillie Hall, Nellie Hall, Grace Hale, Edith Hamilton, Louise Hilliard, Rita Harlan, Lily Hoffman, Eyrle C. Howard, Pauline Hall, Miss Hendricks, Florence Havey, Clara Hunter, Maude Edna Hall, Selma Herman, M. Heath, Mrs. Harry Hermsen, Agnes Hendricks, Helen Holland, Eliza Hudson, Jessie Henderson, Annie Hook.

Isham, Cora.

Jackson, Mary C., Selene Johnson, Jessie Jordan, Eleanor Jenkins, Ada Jones, Edith Jameson, Virginia Jackson, Alice Johnson, Miss Johnson, Marie Jansen.

Kraft, Minnie, Genevieve Kane, Salome Kingsbey, Agnes Knott, Norma Knupfel, Julia Kingsley, Hattie Keene, Susie Kirwin, Beatrice Kerr, Mrs. H. B. Kennedy, Truth Kary, Mayme Kelso, Georgia Kyle, Mr. and Mrs. N. E. King, Frances King, Roscle Knott, Mme. Konorah.

Liston, Irene, Annie Lynne, R. Lemoine, Mrs. N. Long, Elsie Leslie Lyde, Lillian Longmore, Maud Lyle, Lotta Linthicum, Loy Leyette, Miss Lemon, Ella Lawrence, Kate Lester, L. Lee, Annie Lockhart, Mrs. Wm. Lenox, Murcides Leigh, Gladys Lee, Belle Latour, Mamie Lincoln, Maude La Monde, Mildred Laurence, Miss Lapierle, Leona Lindstead, Rosie Lesbie, Catharine Lingard, Christine Langford, Lora Lattimer, Willette Langtry, Charlotte Love, Edna Earlle Linden, Grace Leonard.

Morton, Julie, Annie Mactell, Stella Madison, L. Millward, Mrs. W. H. Miles, Emilie McIville, Adeline Mann, Madeline Merill, Edna Marlowe, Martura Sisters, Margaret Mayo, Kitty Murray, Gracie Martima, Alice Maywell, Helen Merill, W. Macart, Clara T. Moore, Leni Marley, Mrs. G. Morris, Nellie Middleton, Mrs. Bartley Cushing, May Coolidge, Miss Carlton, Miss Converse, Attalie Claire, Agnes Carlton, Lillian Chambers, Bessie Challenger, Gladys Churchill, Jean Cashle, Gertie Carlyle, C. G. Craig, Lillian Collins, Edith Crane, Laura Comstock, Blanche Crenge, Clara Coleman, Lillian Cluyes, M. L. Carver, Hattie Clark, Anne Clarke, Edith Curtis, Luna Cooper, M. Corneville, Maud Courtney, Nellie Castle, Wilfred Clarke.

Navarro, Mary Anderson, Allie Newell, Olga Nethersole, Mme. Nelfet, Annie Newton, Mabel Nichols, Mollie Nelson, Mary Nielson, Adelaide Norwood, Medena Newark.

Osborn, Ermina, Martha Owen, Morrie Osborn, Olivette, Thora Odegard, Louise Osborne.

Pengra, Isabel, Elizabeth Patter, Agnes Proctor, Flora Parker, Sadie Probst, Claudia Petite, Edith Pollard, Alice Pennoyer, Marie Pettes, Gertrude Peterson, Olive Patton, Lizzie Price, Mme. Pianka, Adele Palmer, Gertrude Page.

Rainford, Clara, Adele Ritchie, Camille Reynolds, Ada Rehan, Lucille Reedy, Ada Russell, Mr. W. F. Rochester, Gertrude Rische, Merlian Robbieri, Mina Rudolph, Mattie Rooney, Lizzie Reschelli, Ethel Robinson, Zelma Rawlston, Mrs. Clara Baker Rush, Mrs. Milton Royle, Ella Reicher, Plymouth Rea, May Rogers, Irene Rooke, Miss Redledge, Lyllyn belle Pother, Irene Rooke, Miss Redledge, Madeline Reynard, Ruggles, H. Ross, Jessie Ralph, Madeline Reynard, Maud Elliott Ross, Elsie Royer, Helen Reyton.

Stanford, Evelyn, Mrs. Frank Scott, Mrs. John Saimpolis, Josie Sullivan, Mrs. S. S. Spedder, Marguerite Starr, Cecil Spooner, Gertrude Saye, Margaret Shafer, Carrie Scott, Marion Singer, Mark Smiavan, Maude Scott, Lillian Schovelin, Emma Stokes, Mabel Strickland, Isabelle Sherman, Lottie Seymour, Marion Shirley, Bessie Scott, Alma Stanley, Lucille Saunders, May Stewart, Annie Stewart, Irene Stowe, Alice Stevenvald, Jeannette St. Henry, Ada Strang.

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Upper, Kate.

Valentine, Gwendolyn, Elsa Van Brohan, Cora Van Tassell, Pauline Van Arnold, Ida Van Cortland, Cora Vowles, Helen Varsell, Marcia Van Dresser.

Wart, Kate, Marie Weeks, Lab. Wyatt, Jessie Weston, Vida Whitmore, Stella Wassel, Grace Wallace, Mrs. Chas. E. Wilbur, Maud White, Anna Wilkes, Kate Walker, Mrs. Geo. H. Willey, May Wheeler, Sarah Whiteford, Frances Whitehouse, Mrs. Percy Winter, Mae Williams, Mrs. Fred Williams, Genevieve Warren, Denne Wilke, Ella Wilson, Georgina Wessels, Bertha Wolby, Nellie Webb, Cora Williams, Mary Winston, Hattie Williams.

Yerrington, Edith, Marguarite Yorke, Annie Yemans.

Zane, Leilah, Dene Zimmons.

MEN.

Adams, G. Faith, F. S. Arnette, Richard Arthur, Arthur and Jefferson, P. A. Anderson, N. Aborn, Milton Aborn, John Arpson, Geo Andrews, Wm. O. Austin, Frank Allen, Ray Aldrich.

Byrne, J. H. W., B. C. Buchanan, Ralph Beitgee, W. A. Brunnell, John Burton, Chas. A. Beamish, Max Bleuman, J. Julian Byrd, Theo. Babcock, Paul L. Boshell, Pickering Brown, Harry Bewley, Chas. W. Burrill, Edward Braden, John C. Bennet, Frederick Bryton, Peter Burke, Henry Beechele, Percy J. Bischower, John M. Byrnes, Walter S. Brynes, Marc Blumenberg, W. H. Brown, Lawrence Barbour, Seymour, Buckley, Leopold W. Byrnes, C. Bodden, Joe C. Brown, James J. Brady, Digby Bell, T. E. Bridgeland, Chas J. Beguley, F. F. Beamish, Rich and F. Bubler, Earle Browne, W. H. Beekman, Chas. Ballow, Robert Blake, J. W. Bromilow, Claude Bowne, Chas. A. Bigelow, Chas. P. Brown, Lew Baldwin, Marion Bohannon, Harry Barton, Geo. Brown, Geo. D. Baker, Hon. Geo. Anthony Butler, Frank Byron.

Clark, Geo., Geo. Cohen, Irving Chauncey, J. S. Cosgrove, Charles F. Crane, C. F. Clopton, Nat. Childs, Phil. D. Connor, Jos. J. Carroll, Wallace Campbell, J. E. Cooper, T. Claire, John H. Cohee, Spencer Cone, Maurice B. Cook, Chet. Crawford, Geo. Crawford, Chas. Coghlan, Joseph Callahan, Jas. B. Cassen, Edgar Campbell, P. Cone, F. C. Clarke, Harry Guy Carleton, H. Preston Collin, Sattie Coombs, Geo. Caine, Eugene Cowels, Jack Candado, Sam D. Cotter, Jackson Carlyle, Louis Cassavant, G. Calhe, Edwin Chapman, Geo. C. Cheney, Edward Clark, Chas. W. Chase, Phil E. Collins, Chas. Craig, J. A. Cromwell, Herbert Carr, Tom Cochrone, Eugene Callahan, Payne Clarke, Frank B. Colgne.

Dupignac, Geo., Dore Davidson, John P. Daly, Louis J. Davis, Ed Donnelly, Ed Dresser, Arthur Deming, John W. Dunne, C. H. Davis, Jefferson De Angelis, Delmore and Wilson, E. Wallace Dunn, Jos. Dowling, Jay Durham, Jack T. Dwyer, William L. Daley, Joseph Dowling, Harry Driscoll, J. S. Douglass, E. Dunbar, Wm. de Waystaffe, Geo. C. Denton, Dan. Daley, A. W. Downs, Sydney Durham, Ralph Dean, Reginald De Koven, Eugene Drummond, Mr. Deveau, John A. Dewey, Leander de Cordova, Dan Daly, Edward Durant, T. Durrell, Edmund Day, Theo. Doucette, Frank Dayton, Jno. B. Doris, Geo. D. Davis, J. E. Dodson.

Emery, Edward, E. F., Ernest, Ernest English, W. E. Elmendorf, Harvey Moore English, Edward Eggleston, Geo. E. Edeson, Elmer and Thall, Walter Emery, Sydney E. Ellis, John Elliott, Arthur Earle, Gerald Emerson, Chas. Emmonds, S. E. Ellis, Carlyle Ellis.

Frank, Alec. F., Jos. Fitzpatrick, Albert Farrington, Fisher and Carroll, Frank Fenno Clyde Fitch, Mr. Felix, T. H. Fowler, Geo. Fraind, Augustus Frey, Frank Frost, Earl Franklin, George E. Forrester, Thos. Fisher, Alb. Fitz, Jas. D. Flynn, Owen Fawcett, Fred Fish, Perry Foeller, Barry Franklin, Robt. Finley, Geo. F. Farren, Geo. F. Fisher, Ed. L. Fuller, Daniel Frey, Jos. J. Fisher.

Garrick, David, Dr. Malcolm Gunn, Mace Greenleaf, Thos. E. Garrick, John P. Griffith, William Granger, Phil Casstock, Louis Gilbert, J. W. Guildtouch, Otto Genz, Jno. G. Gates, Geo. J. Gaskin, Chas. Gilmore, W. C. Gillie, Genaro and Bailey, Barney Gilmon, Ed. Gallagher, J. M. Gaites, Matt Genn, Guy Bros. Minstrels, Harry Gibbs, A. Garous, A. C. Gilliland, Robert P. Gibbs, Claud Gillingwater, Chas. Gibson, Ben J. Green, Willis Goodhue.

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Ingraham, W. H., Mitchell Ingraham, W. H. Isham.

Jordan, Harry F., Barry Johnston, E. L. Jonnson, Orrin Johnson, Messrs. Breman Jordan Co., Hugo Jarvin Jones, E. Jackson, Walter Jones, Bert Johnson, Fred Julian.

Kelly, Frank, Charles Kent, Joe King, Jackson Karlyle, M. C. Kennedy, John Kellard, Harvey J. Keenan, Jno. E. Kellard, Harry G. Keenan, Frank Keenan, Walter Kilbourne, J. W. Kingsley, Spencer Kelly, Harder Kinkland, Eddie Keenan, R. Kramer, Chauncey Olney Kolker, Fred Knights, P. J. Kennedy, W. F. Kennedy.

Lawrence, H. L., Douglas Lloyd, Nestor Lennon, Louis Lytton, Scott Laurence, Tom Lowell, Edmund Lyons, E. J. Lee, Harry Lewis, Harry Lyons, Gustave Luders, Harry Lilliford, William Lamp, Robt. Leeland, Chas. A. Loder, Adolph Link, Fred Lunse, Harry W. Lee, Lamson and Nannon, John F. Leonard, Philip Le Roy, E. D. Lyons, Geo. Lowe, F. Lamber, Frank Lorenz, Hennessy Leroyle, John S. Lindsay, Arthur Larkin, Hubert Labadie.

Manager Columbia Opera Company, Grant Merkley, Mgr. Burrill Comedy Co., John H. Muller, Beahan and Mascotte, H. F. Matthews, Phil Michaels, Mgr. Sapho Co., W. H. Myers, Henry Miller, Edward Morgan, John Morthen, L. Dodson Mitchell, Edward J. Morgan, Jas. Morrisey, Jos. Murphy, Mgr. Too Rich to Marry, Mgr. McSorley's Twins Co., Geo. Mullen, Mgr. Grimes' Cellar Door Co., Chas. Morgan, Mgr. Two Merry Tramps Co., Mgr. Homespun Heart Co., Frank Munnell, R. R. Mitchell, Geo. W. Monroe, Col. W. W. Morton, Mgr. Olga Nethersole, Count Magee, William J. Mason, Mgr. American Biograph, Frank Mordaunt, Harry Markham, Mr. Montegriffo, W. C. Mack, Mgr. Innes' Band, Adolph Mayer, Benjamin Meredith, Geo. H. Maxwell, Harry Martell, W. S. Mills, Edward Mackey, Chas. T. Marounery, Robt. J. Macoy, Chas. A. Morgan, Wm. Mayse, Fred Mahon, Jas. P. Muskie, Sager Midgley, Henry Montrose, Fred Morris, L. F. Massen, H. A. Morey, Joseph Murphy, Tim Murphy, Al. Meyers, Barry Maxwell, Wm. Keller Mack, Dolph Mayer, Lawrence Marston, F. C. Mosley, Wm. Mong, Randolph Murray, Jas. E. Mackey, A. Meer, McKentrick and Ffriemer, Harry McCormick, Wm. McGowan, Bartley McCullom, Mike McLaughlin, Hugh McKaye, D. F. McAvoy, Jos. T. McAupin, Jos. McCabe, Daniell McClure, Thos. MacLarney, Frank McCormick, Dudley McAdon, J. W. McConnell, James McElhan.

North, Wilfred, Yank Newell, Fheri W. Nares, Louis Nethersole, Robt. Neil, Sinclair Nash, Harry Nowell.

Odley, Jas., John Edgar Owens, Wm. Owen, Chauncey Olcott, Frank Orth, Byron Ongley.

Parker, H. L., Geo. E. Periolet, B. Pharem, C. A. Parsons, Frances Powell, Thos. Persse, Frank Peters, Jos. A. Prosser, Nick Parker, Wm. H. Pascoe, Prof. Louis Peele, Jos. Pettingill, Herbert Prior, Lester I. Pikes, Mr. Platt, C. Pollock, W. R. Palmer, Chas. E. Pool, J. E. Pitman, Polk and Chardleons, Peters Comedy Co., Edmund Paul, George S. Probert, Ed Perland.

Quentmeyer, H. F.

Rivarz, Ernest, Jack A. Rose, Frederick Rowley, Mr. Roberts, Harry W. Rien, Joseph Ransome, J. Ralph Ravencroft, Henry Rudolph, Thos. Russell, M. W. Rale, Geo. Romain, Thos. Ryal, S. O. Reed, Robert Raymond, Hal Reid, Andrew Robson, J. P. Russell, L. C. Reeves, the Raymonds, Theodore Rogers, Pete Rice, Wyt, Kenneth Rhobart, Dean Raymond, H. Rich, W. A. Rountree, Albert Roberts, Paul Raymond, H. Fletcher Rivers, R. Punch Robertson, Horace Rushby, J. G. Robinson, Rover and Gaff, Donald Robertson, Mr. and Mrs. Robyns, Eugene Robinson, T. J. Rock, W. E. Rensselher, Chas. Roach, Robert Riddell, J. H. Ranie, M. F. Raymond, Craig Roylston, Samuel Rorke, Samuel E. Rock, Thos. Russell, Milton E. Rice, Clarence Rogerson.

Snyder, L. J., Jas. R. Somes, J. Wesley Stevenson, Kearney Speedy, Harry Stone, F. W. Stair, J. Smith, Frances Stewart, Gilbert Sarony, Wm. G. Stewart, James C. Sheehan, Guy Standing, Joe Paige Smith, A. H. Snead, Jerome Sykes, Jas. Shesgreen, Frank Strauss, Wm. Sidman, E. J. Snyder, Thos. J. Smith, Mr. Syrd, Philip Stoak, Jos. Sparks, Chauncey Southern, Chas. Sutton, E. G. Stone, Al. Sawtelle, J. A. Shaddrick, David Sabel, Chas. W. Strine, J. M. Saimpolis, L. H. Sullsbury, Sydna Shore, J. H. Stoddard, Wm. Sellery, Thos. Seabrooke, Geo. Sheldon, J. P. Sousa, Shippman Bros., Chas. Sweet, Frank Sumph, Chas. Soloman, Mr. Southern, J. T. Sullivan, Brinsley Shaw, Jas. Sheehan, Cyril Scott, Eugene Spoffard, E. A. Summers, G. Edgar Shipley, T. W. Sturgeon, Frank Smithson, F. L. Strough.

Tanner, W. C., Fred Thomas, Gus Thomas, H. Hart Tornne, Edwin B. Tilton, C. B. Thayer, T. Henry Testa, Tyler Texas, Alex. Thompson, Chas. A. Thelor, W. C. Tanner, W. J. Thorold, Gray B. Towler.

Vroom, Fred, Thos. Venette, Walter Van Allen.

Wilbur, Caryl, John Wright, arthur J. West, Welsh and Young, Robert Walker, Natt Wills, Bert Wesner, Harry Webb, F. C. Walters, L. Wilson, E. S. Willard, Jno. T. West, B. W. Wilson, E. T. Wilson, W. C. Walker, Wood and Ward, Percy Winter, Emmett Whitney, Joseph Whealton, Gustave Wallace, Barnett D. S. Wythe, W. N. Wadsworth, White Whittlesey, Chas. Wyngate, John Waldron, Wilson and Leicester, Townsend West, Chas. D. Waldron, Louis S. Welk, A. C. Wernig, Mr. Windom, Jas. Weed, John H. Weber, Will R. Wilson, Eugene Wellington, E. J. Williams, John West, H. Wilder, James Wall, Leon Washburn, Walter Walker, John Walsh, Frank Weston, Clarence West, Leonard Walker, Thomas Whalen.

Yarmouth, Earl, F. A. Yelvington.

Zehndri, P. J.

Loss of Appetite.
Horsford's Acid Phosphate

CORRESPONDENCE.

(Continued from page 6.)

manager): Carner Stock co. closed a successful week 13. The Game Keeper 16; excellent performance; poor business. Diamond Brothers' Minstrels 18. Stetson's U. T. C. 20. 21 Plunkard 24. Manhattan Opera co. 25-27.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Allen Russ, assisted by a strong co., in A Poor Relation 15; good business; audience pleased. Edwin Rostell 20. Keystone Dramatic co. 22-27.

CARROLLTON.—GRAND OPERA HOUSE (Kimmerer Brothers, managers): Chicago Stock co. 8-13, presenting The Australian, The Fatal Card, Sapho, Because She Loved Him So, My Uncle from New York, and Quo Vadis; crowded houses; receipts week, $710.

TOLEDO.—CLARK OPERA HOUSE (E. C. Clark, manager): Stetson's U. T. C. 10; good business. Alvin Joslin 20. What Happened to Jones 25. Midnight in Chinatown 27. Over the Fence Nov. 1. Finnigan's Ball 3.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): 21 Plunkard to and Martin's U. T. C. 13; good business. Little Irene Myers co. opened for a week 15 in The Ensign to S. R. O.; performance satisfactory.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Harry Shannon co. 11-13, presented The Squire's Daughter, In the Rogues' Gallery, Old Farmer Allen, and My Cousin Techy to good houses; co. fair. Miss 18. A Guilty Mother 20.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): At the White Horse Tavern 6; good business and co. The Flaming Arrow 9; good house; well received. Midnight in Chinatown 15; fair house; performance poor. A Poor Relation 17.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Fat Men's Club 16; good audience pleased; Kippy and Renzetta and Le Blair gave good specialties. A Poor Relation 22. Davidson Stock co. 29-Nov. 3. The Real Widow Brown 5. Harry Shannon co. 8-10.

GREENVILLE.—OPERA HOUSE (S. A. Dorman, manager): Metropolitan Stars 12; fair performance; attendance poor. The Fat Men's Club 18. A Rag Time Reception 22. Uncle Bez 24. The Convict's Daughter 26. A Poor Relation 29.

CANTON.—THE GRAND (M. C. Barber, manager): Stetson's U. T. C. 12; packed houses. What Happened to Jones pleased a large audience 16. Elks' concert, assisted by Earl Gullick, 17. Alvin Joslin 18. Down the Black Canon (local) 19. 21 Plunkard 20.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Alabama (local) 12, 13; light business; good performance. J. F. Blumenberg, Bessie Griffith, and Ruth Howell deserve special mention. The Colonel and I 20. The Real Widow Brown 26.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Stetson's U. T. C. to big house 15. Alvin Joslin 16; good business. 21 Plunkard 22. Side Tracked 24. A Hole in the Ground 26. Rentfrow's Pathfinders 29-Nov. 3.

BARNESVILLE.—OPERA HOUSE (Ell Moore, Manager): The Colonel and I canceled 22. Alvin Joslin 23. Isham's Octoroons 29.—ITEM: Mr. and Mrs. Harry De Long are here directing an amateur performance for the benefit of the Glass Workers' Union.

BRADDOCK.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Martin's U. T. C. 12; S. R. O.; performance above average. Metropolitan Stars 20. A Rag Time Reception 22.

GALLIPOLIS.—ARDEL OPERA HOUSE (T. E. Bradberry, manager): A Poor Relation 10; good performance; fair house. Edwin Rostell 17. The Colonel and I 25.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Edwin Rostell in Richelieu 16; good house; fair performance. The Colonel and I 29. A Spring Chicken Nov. 12.

NEWARK.—AUDITORIUM (J. R. Rosebrough, manager): Because She Loved Him So 9. The Watch on the Rhine 11; business good. Martin's U. T. C. 17; large business.

AKRON.—OPERA HOUSE (Johnson and Green, managers): Diamond Brothers' Minstrels 16; good performance; fair house. What Happened to Jones 19. Why Smith Left Home 27. Martin's U. T. C. Nov. 5.

CLYDE.—OPERA HOUSE (H. A. Dykeman, manager): Kellar 15; large and pleased audience. What Happened to Jones 17; good performance; good house.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): The Royal Box 11; good house; audience pleased. 21 Plunkard pleased a large house 15. Wilbur Opera co. 18-20. The Woman in Black 26.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Side Tracked 11 to fair business. The play has been seen here too often. Martin's U. T. C. 15 pleased a large house.

CONNEAUT.—OPERA HOUSE (Miller and Robinson, managers): Carroll Comedy co. 8-13; big houses. Side Tracked 17; performance good; large house. All For You 18. The Girl from Chili 23.

BARNESVILLE.—NEW ARMORY (William R. Lipps, manager): Alvin Joslin 17 pleased capacity. Side Tracked 22. 21 Plunkard 29. Martin's U. T. C. Nov. 2. A Tin Soldier 6. The Watch on the Rhine 8.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): J. C. Lewis in 21 Plunkard pleased a large audience 17. Kellar 18. Miss 19. Adelaide Herrmann 20.

ST. MARYS.—WOODWARD THEATRE (Forbing and Torrey, managers): Side Tracked did good business 10. A Guilty Mother 16; packed house; fair performance. Burke and Chase Vaudeville co. 19.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Al. H. Wilson in The Watch on the Rhine 13; large and pleased audience. Kellar 17; S. R. O.; pleased audience. German Comedy co. 30.

NEW CONCORD.—CITY OPERA HOUSE (W. D. Swan, manager): Side Tracked 18. 21 Plunkard Nov. 1.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): A Trip to Tramptown 12; full house; audience pleased. Midnight in Chinatown 17.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): A Run on the Bank 15; large audience; excellent co. Quo Vadis 30.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): The Flaming Arrow drew crowded house 12; excellent performance. The Colonel and I 24.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): What Happened to Jones 15; pleased; largest house of season. Alvin Joslin to good business 19.

TROY.—OPERA HOUSE (Barnett Brothers, managers): The Fat Men's Club 15; fair business and performance. A Poor Relation 22.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Uncle Bez 23. Harry Shannon co. Nov. 1-3.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lowell, managers): Side Tracked 12; good audience and performance. Quo Vadis 22.

MILAN.—COLUMBIA THEATRE (Edward L. Moore, manager): Miss Hobbs 11. The Flaming Arrow 13. Morrison's Faust 16. The Little Minister 20.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): The Convict's Daughter 20. The Flaming Arrow 23. The Real Widow Brown Nov. 1.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): 21 Plunkard 16; crowded house.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): The Flaming Arrow 22.

OKLAHOMA TERRITORY.

GUTHRIE.—THEATRE (J. M. Brooks, manager): Where is Cobb 11; S. R. O.; good performance. A Bell Boy 22. The Stowaway 25. Ewing Taylor co. 29-Nov. 3.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Queen Esther (local) 11, 12; S. R. O. A Bell Boy 20.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Where is Cobb pleased a fair sized audience 14.

ENID.—OPERA HOUSE (R. A. Wald, manager): Sohrman's Scientific Opera 13, 14; good performance; small house.

SHAWNEE.—OPERA HOUSE (Charles Patterson, manager): Barlow Brothers' Minstrels Nov. 1.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): Vanity Fair 8 canceled. Under Sealed Orders 12; performance fair; good house. The Hottest Coon in Dixie 17. Royal Marine Band of Italy 18. A Stranger in New York 23. A Young Wife 24. A Wise Guy 31.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Vanity Fair 9 canceled. Under Sealed Orders 13; big house; audience pleased. Macoy Comedy co. 16, 17. Daily co. 22-24. Beach and Bowers' Minstrels 26.

BAKER CITY.—NICHOLS OPERA HOUSE (Nichols Brothers, managers): A Black Sheep 2; large house; good performance. Macoy Comedy co. 3, 4 in A Circus Girl and Sapho; performance and attendance fair.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): Dark.—HERSKER'S OPERA HOUSE (C. H. Carpenter, manager): Davy Crockett was presented by a fair co. 13 to poor business. Al. Reeves' co 19. The Bowery After Dark 24.

R. W. SHERTZINGER.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): A Hole in the Ground had fair business 11; co. good. Nettie De Coursey's singing was enjoyed, as was Frank Young's dancing. The Girl from Maxim's 15. The third of Burke's vaudeville festivals 15, 16 repeated previous successes. Haight and Dean, Cooke and Lester, Josie and Willie Barrows, Violet Dale, Peter Baker, the Musical Kleists, and Robert Hilliard and co. were all excellent. The nit of the evening was made by the Smedley Sketch Club. Eugenie Blair presented A Lady of Quality 17; good audience; enjoyable performance. A Milk White Flag 24. Burke's Vaudeville Festival 29. The Electric Spark 31.—ACADEMY OF MUSIC (A. E. Worman, manager): Lorraine Hollis co. appeared 11-13, drawing average fair business. The co. is headed by Ruth Holt and E. J. Lee, with very capable supporting people. Meritorious specialties between the acts. Myrtle Ferns, Credit Lorraine, Forgiven, and Mr. Barnes of New York were well produced. Annie Eva Fay opened for a week to a packed house 15; entertainment interesting. Peck's Bad Boy 24. Ten Nights in a Bar Room 27.—ITEMS: Edward Craven and Charles Connolly, of A Hole in the Ground, visited Easton and placed flowers on the grave of Belle Archer. Mr. Craven was a member of Miss Archer's co. at the time of her death.—The title of the Lorraine Hollis co. has been changed to C. S. Sullivan's Repertoire co.—Robert Hilliard will retire from vaudeville in the near future.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Katherine Rober co. opened to S. R. O. 11 with Killarney and played Quo Vadis and A Nutmeg Match 12; and A Heroine in Rags and The Parson's Ward 13 to good houses; co. good. Miss Rober, Louis Leon Hall, George H. Whitman, Hammond Dailey, and Helen Bothe deserve notice. The County Institute course presented the following to big business: Hon. Wallace Bruce, of Brooklyn 15; Professor Eugene C. Foster, M. S., of Philadelphia, 16; Lotus Glee Club and Mrs. Minnie Marshall Smith 17; International Operatic co. 18. Al. Reeve's co. 20. The Bowery After Dark 25. Other People's Money 28.—ITEMS: Charles Wunder will join Katherine Rober co. at York 15, when William Barker will resign from the co.—Reports from this region show that many cos. are canceling on account of the strike.—Hammond Dailey closed with Katherine Rober co. 13.—Johnny on the Spot co. canceled at Shenandoah 15 on account of strike.

LANCASTER.—FULTON OPERA HOUSE (Necker and Gleim, managers): The second of Burke's vaudeville cos. was much stronger than the first and delighted a fair house 12. The Prisoner of Zenda pleased a large audience 13. King Dramatic co., with strong plays, well acted and handsomely staged, pleased large houses 15-20. Repertoire: The Cotton King, The Power of the Press, A Dark Secret, The Cherry Pickers, Carmen, The Sporting Duchess, Lost in London, Held by the Enemy, The Streets of New York, and Dr. Jekyll and Mr. Hyde. Leipsic quartette 22. Uncle Josh Weathersby Abroad 23. Bi Henry's Minstrels 24. Al. Reeve's co. 25. Morrison's Faust 26. Burke's Vaudeville co. 27. Katherine Rober co. 29-Nov. 3.—ITEM: Will Deshon, business manager of the King Dramatic co., will take out the Deshon Opera co. after election.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Eugenie Blair in A Lady of Quality 11 pleased a large audience. Davy Crockett 13; good business. Ex-Governor Bob Taylor 15. Louis James and Kathryn Kidder in A Midsummer Night's Dream 16; large audience. S. C. Goodwin and Maxine Elliott in When We Were Twenty-one 17 to capacity; excellent co. Modjeska 20. Devil's Auction 23. Joseph Jefferson Nov. 1.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Daniel Ryan co. 8-13; good business. Repertoire: A Celebrated Case, O'Brien the Contractor, Three Musketeers, A Midnight Marriage, The Cruelties, A Fatal Wedding and The Galley Slave. The Bowery After Dark 18-20.

WASHINGTON.—LYRIC THEATRE (F. R. Ballam, manager): Morrison's Faust 10; good business. Lost in Egypt 13; light business; co. weak. Queen of the Orient and The Irish Pawnbroker failed to fill contracts and did not appear. The Little Minister 18. The Gamekeeper 20. Isham's Octoroons 22. The Royal Box 24. Martin's U. T. C. 25. Diamond Brothers' Minstrels 27. Chester De Vonde Stock co. 29-Nov. 3.—ITEM: Miss Lulu Loughman, of this city, has entered the Boston School of Expression. Miss Loughman has made quite a reputation by her recitals and in the plays presented by the Washington and Jefferson College Dramatic Association, of this place.

HARRISBURG.—GRAND OPERA HOUSE (S. Appell, manager): A Hole in the Ground to good house and pleased audience 12. J. K. Burke's Vaudeville co. to good business 13. The bill consisted of Mr. and Mrs. John C. Rice, who are old favorites in this city; M. Francois, Jones and Walton, Howard Thurston, Lotta Gladstone, Edward F. Reynard, and the Morello Troupe. Every turn was well received and met with applause. Al. Reeves' co. 15, 16; fair business. Of its kind a very good entertainment. The bright particular star in this galaxy was Inez Meunsker, who is favorable remembered as a one time soloist with Sousa's Band. Bi Henry's Minstrels 17 received a warm welcome from a fair house.

SUNBURY.—OPERA HOUSE (W. C. Lyon, manager): Uncle Josh Spruceby Abroad to fair houses 12, 13. M. L. Laporte Comedy co. 15-20 opened to S. R. O. Plays first half of week: An Unequal Match, Roddy the Mail Girl, and The Gambler's Wife; co. well balanced. Mrs. Sawtelle, Addie Laporte, Mae Laporte, Carroll J. Barry, Harry Ford, Ben W. Stone, Sam J. Rocco, John Whiteside, and James Mullaney deserve mention. A Night in Chinatown 23 canceled. Next Door 24. Australian Sisters 24, 25 canceled. Uncle Josh Spruceby 29.—ITEMS: Sam Carlton has signed as advance man for The Black Diamond Express.—Carroll J. Barry has joined the Laporte Comedy co.

BETHLEHEM.—GRAND OPERA HOUSE (F. B. Shelters, resident manager): The first of J. K. Burke's vaudeville festivals was an exceedingly pleasant attraction 11, with M. Francois, Maud Meredith, Frank Jones, and Lillian Walton, Howard Thurston, John C. Rice and Sallie Cohen, Lotta Gladstone, Edward F. Reynard, and the Morello Troupe in their respective specialties. The Girl from Maxim's 12. Uncle Sam in China received applause from a large audience 13. A Romance of Coon Hollow successful affair 15. A Lady of Quality, with Eugenie Blair and a strong supporting co., 16; good business. Bi Henry's Minstrels 18. Howe's moving pictures 20. Burke's vaudeville festivals 23.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Eugenie Blair in A Lady of Quality to large business 12. Davy Crockett 15; poor performance; fair business. Howe's pictures 19. The Girl from Maxim's 20.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Ben Ten Stock co. concluded a week of large business 13. Schiller Stock co. opened for a week 15 to capacity, producing during the week East Lynne, We Two of Tennessee, Carmen, A Soldier of the Empire, Sapho, A Daughter's Sacrifice, The Red, White and Blue, The Mysterious Mr. Jones, and The Great Brooklyn Handicap. Ben Ten Stock co. return 22-27.

YORK.—OPERA HOUSE (A. C. Gilliland, manager): Black & Davidson 11-13 pleased good houses. Repertoire: The Boys of '98, Old Farmer Hopkins, and The Folks Up Willow Creek. Lost in Egypt 15 pleased fair house. Round the Clock 17 failed to appear. Over the Fence 20. The Royal Box 22. A Woman in the Case 27. A Night in Chinatown Nov. 6.—ITEMS: All factories here are running double turn, and a new plate glass works is being built near here.—Edward M. Finley, trap drummer, closed with Bi Henry's Minstrels at Johnstown, Pa., 13, and is at his home in this city.

YORK.—OPERA HOUSE (R. C. Pentz, manager): The Prisoner of Zenda delighted a good house 12. A Hole in the Ground to fair house 13. Katherine Rober co. in Killarney, Camille, Moths of Society, The Clemenceau Case, Sapho, The Lady of Lyons, The Deacon's Daughter, Fanchon, Romeo and Juliet, A Heroine in Rags, and A Nutmeg Match to good business 15-20. Madame Modjeska 23. Bi Henry's Minstrels 26. Devil's Auction 27.

TAMAQUA.—GRAND OPERA HOUSE (Harry Beeson, manager): The Gay Masqueraders 11; fair performance; good business. Who is Who 17; good performance and business. A Hole in the Ground 18; large and pleased audience. The Royal Box 25. South Before the War 27. Alvin Joslin 30. Hello, Bill (return) Nov. 2. Uncle Josh Wethersby Abroad 6. Devil's Auction 7.

SHENANDOAH.—FERGUSON THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): Eugenie Blair in A Lady of Quality delighted a large audience 13. Johnny on the Spot 15 canceled. David Crockett 17; fair business. Al. Reeve's co. 18. The Bowery After Dark 23.—ITEM: The strike has affected the attendance at the theatre.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Becker, managers): Scharf Morris co. 8-13 in The Devil's Mine, The Smugglers, The Mystic Mountain, My Old New Hampshire Home, and The Brand of Cain; small houses; fair co. South Before the War 15; fair and appreciative audience. Next Door 17; good audience; strong co. Finnigan's 400 18. A Tin Soldier 19. Faust 20.

SUNBURY. MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Tommy Shearer co. 16, 17. To 20 opened in The Victorian Cross to S. R. O.; pleasing performance. Other plays: The Girl from Porto Rico, Mother and Son, and Among the Rockies. The Little Minister 24. Gibney Stock co. 27-29.

SCRANTON. THE CASINO (J. R. Hallam, lessee; Herbert K. Hambly, resident manager): Because She Loved Him So 6, Stetson's U. T. C. 8; big business. Who is Who 13 pleased a large audience. Over the Fence 17. Isham's Octoroons 22. The Royal Box 28. Marion Manola Nov. 1. Alvin Joslin 3.

KANE.—LYCEUM (A. B. Cohn, manager): Barlow and Wilson's Minstrels 13; big house. Erwood Stock co. opened to a packed house 15; fair business during week. Plays: A Celebrated Case, A Big Heart, The Danites, Master and Man, The Westerner, Running Wild, and Kidnapped. Frank S. Davidson 29-31.

MORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, manager; Edwin F. Young, resident manager): Wills Brothers' co. 12, 13, presenting In Atlantic City, Two Old Cronies, and Bosom Friends; large audiences. A Tin Soldier 15 canceled. Peck's Bad Boy 16; medium house; co. weak. The Real Widow Brown 18; fair house; co. not up to the standard. Human Hearts 19. Bi Henry's Minstrels 20. Madame Modjeska 24.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Girl from Maxim's 11. Louis James and Kathryn Kidder in A Midsummer Night's Dream 15; S. R. O.; fine presentation. Haight and Dean, Cook and Lester, the Smedley Sketch Club, Josie and Willie Barrows, Violet Dale, Robert Hilliard and co. Pete Baker, and the Musical Kleists were J. K. Burke's offering at third vaudeville festival.

NEW CASTLE.—OPERA HOUSE (J. F. Geninger, manager): Himmelein's Ideals pleased good business 8-13. Plays presented: In the Heart of the Storm, Northern Lights, The Lost Paradise, Eagle's Nest, Miss Blythe of Duluth, The Pulse of Chinatown, and The Golden Nugget. The Little Minister 17.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley and Neeley, lessees; Charles Haussmann, manager): Bi Henry's Minstrels 16 large house; excellent co. Peck's Bad Boy 17, good house; co. poor. A Tin Soldier 18. J. K. Burke's Vaudeville co. 19. Katherine Rober co. 22-27.

PITTSTON.—MUSIC HALL (C. C. King, manager): Ben Tor Stock co. opened for a week 15 in The Princess of Patches, and turned people away. The Census Taker and The Black Flag 16. A Princess of Patches and The Golden Giant 17; crowded houses. Schiller Stock co. 29-Nov. 3.

READING.—EYERS' THEATRE (Thomas Boyd, manager): Uncle Josh Spruceby 16; S. R. O. house; specialties by Joseph Kerber, Chand Radcliff, Jeanette Carew, Louise Foster, and Maud O'Laughlin made hits. Lost in Egypt 18. A Woman in the Case 20. Over the Fence 25.

SHAMOKIN.—C. A. R. OPERA HOUSE (John F. Oakes, manager): Walter Perkins in The Man from Mexico delighted a good audience 12. Finnigan's 400 13 failed to appear. Uncle Josh Wethersby Abroad 15; large house. A Night in Chinatown 17 canceled.

CONSHOHOCKEN.—OPERA HOUSE (H. B. Naylor, manager; Roy N. McCormick, resident manager): Over the Fence 15 pleased a fair audience. A Hole in the Ground 17; S. R. O.; performance satisfactory. Lost in Egypt 22.

MOUNT CARMEL.—GEM'S OPERA HOUSE (Charles T. Byers, manager): Gus Cohen co. 11-13 in A Hoosier Girl, Mr. German Friend, and An Odd Fellow; fair business pleased. The Irish Pawnbrokers 18 canceled. Russell Cornell 31.

BEAVER FALLS.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Himmelein's Ideals 15-20 in In the Heart of the Storm, Northern Lights, Eagle's Nest, Miss Blythe of Duluth, The Pulse of Chinatown, Kathleen Mavourneen, and The Little Magnet; large business; pleased audiences.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Bi Henry's Minstrels to S. R. O. 10; pleased audience. Other People's Money to large house 17; excellent attraction. South Before the War 19. Uncle Josh Spruceby 24. Finnigan's 400 26. A Night in Chinatown 30.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Man from Mexico 13; excellent performance; good business. Uncle Josh Weathersby Abroad pleased good house 17. Next Door 20. Other People's Money 25. Howe's Moving Pictures 26. Who is Who 27. Tommy Shearer co. 29-Nov. 3.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): The Gamekeeper 15; fair house; deserved larger. Macauley-Patton co. 18-20 in Peaceful Valley, Just Before Dawn, and The Inside Track. The Royal Box 22. Midnight in Chinatown 25. A Bell Boy Nov. 1. Alvin Joslin 6.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Vance Comedy co. 5-8 opened to record breaking attendance, and business continued big. Plays presented: The Limited Mail, Patent Applied For, and The Hidden Hand. Wolford Sheridan co. 22-27.—ITEM: A. H. Knoll, of Knoll and McNeil, is in the city.

MIDDLETON.—GRAND OPERA HOUSE (Henry Walker, manager): A large audience greeted Eugenie Blair 15 in A Lady of Quality; excellent production and audience unappreciative. Why Smith Left Home 22. The Devil's Auction 25. The Girl from Maxim's 27. Faust 31.

LEWISBURG.—NEW OPERA HOUSE (A. I. Speer, manager): The Bowery After Dark 11; fair house; fair performance. A Night in Chinatown 12; poor house; good performance. Other People's Money 24.

DONORA.—GRAND OPERA HOUSE (W. D. Campbell, manager): Alvin Joslin 13; packed house; performance fair. The Gamekeeper 18. Van Dyke 20. Midnight in Chinatown 23. A Hole in the Ground 25. Over the Fence 27. Carner Stock co. 2-Nov. 3.

BLOOMSBURG.—GRAND OPERA HOUSE (George M. Miller, manager): A Romance of Coon Hollow was well produced to large houses 11-13.—ACADEMY OF MUSIC (John D. Mishler, manager): Kidnapped in New York 15. J. K. Burke's Polite Vaudeville Festivals 18.

PLYMOUTH.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Tommy Shearer co. 8; good business. The Little Minister 12. The Man from Mexico 20. Vance Comedy co. 22-24 in The Limited Mail, Patent Applied For, and The Hidden Hand.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Peck's Bad Boy 13; large houses. Ethel Dyffryn co. 15-20 opened with The Little Trump to good house. Anna Eva Fay 22, 23. Human Hearts 25.

BINGHAMTON.—KANE'S THEATRE (John T. Kane, manager): South Before the War 16; large audience; co. good. John Thomas Concert co. 19. Finnigan's 400 20. Where is Cobb Nov. 6. Boston Theatre co. 8-10.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Uncle Josh Spruceby 15 pleased S. R. O. Over the Fence 16; fair audience. South Before the War 20. The Royal Box 27. Alvin Joslin Nov. 1.

CARLISLE.—OPERA HOUSE (Markley and Appell, lessees; J. M. Daly, resident manager): A Hole in the Ground 15; fair performance; good business. Davy Crockett 18. A Wife Wanted 27. Finnigan's 400 31.

WOODSPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter manager): Wolford Sheridan co. 15-20 in Gettysburg, A Soldier of the Empire, Taken from Life, and Camille; packed houses.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Other People's Money 18. Barlow and Wilson's Minstrels 22. Uncle Josh Spruceby 25.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Uncle Josh Spruceby 12 pleased a large audience. Who is Who 18. Lost in Egypt 20. Uncle Josh Weathersby Abroad Nov. 2.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Man from Mexico 16; good business pleased. Brothers Rover in Next Door 18 pleased a good house. Who is Who 26.

CHAMBERSBURG.—COYLE THEATRE (R. S. Coyle manager): Uncle Josh Spruceby 10; crowded house; co. good. Who is Who 16.—ITEM: The Chambersburg Dramatic Club will soon begin rehearsals of The Deacon.

BRISTOL.—OPERA HOUSE (H. L. Meerhoff, manager): Australian Sisters 15; fair and satisfied audience. Lost in Egypt 17; good business, audience pleased. Over the Fence 26. Diamond Brothers' Minstrels 29.

PHILADELPHIA.—GRAND OPERA HOUSE (J. J. McMenamin, manager): Walter E. Perkins in The Man from Mexico 13; excellent performance. The Bowery After Dark 16; fair business.

MOUNT CARMEL.—OPERA HOUSE (Robert Herbeling, manager): Davy Crockett 16; business and performance fair. The Bowery After Dark 17; small audience; performance fair.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. E. Goldsmith, manager): Uncle Josh Spruceby 17; S. R. O. A Woman in the Case 19. Hungarian Gypsy Band 22.

BLOOMSBURG.—GRAND OPERA HOUSE (J. F. Fowler, manager): South Before the War 11, 12, fair business. The Bowery After Dark 13-15, good business, fair performances.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Finnigan's 400 to small house 12, co. weak. Uncle Josh Wethersby Abroad pleased a large audience 16.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Ethel Dyffryn co. 11-13 in The Little Trump. The Octoroon, Saved, and Family Affairs; good business and co. Human Hearts 26.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Empire Stock co. 22-27.

SHIPPENSBURG.—I. O. O. F. THEATRE (C. F. Carlson, manager): Lost in Egypt 5; full house; poor performance. Barlow and Wilson's Minstrels 16.

MOUNT CARMEL.—PEOPLE'S THEATRE (F. C. Feind, manager): Lawyer Steele canceled 18. Orpheus Ladies' Sextette 19. Lester Young co. 22-27.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Local concert 18.—OPERA HOUSE (C. J. Painter, manager): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. W. Grable, manager): Lost in Egypt [illegible] fair house. Over the Fence 24.

BROOKVILLE.—WAGNER OPERA HOUSE (Wagner, manager): Walter E. Perkins in The Man from Mexico 13; excellent performance. The Bowery After Dark 16; fair business.

MOUNT CARMEL.—OPERA HOUSE [illegible] Paris, manager): Who is Who 12; S. R. O.; co. good. Over the Fence 19. Carner Stock co. 22-24.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Other People's Money 12; good business; co. good. The Carnegies 22.

LEWISTON.—TEMPLE OPERA HOUSE (H. A. Felix, manager): Bi Henry's Minstrels 15; S. R. O.; performance good.

WARREN.—LIBRARY THEATRE (C. R. Scott, manager): Other People's Money to fair house; performance satisfactory. Walter E. Perkins 22.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Al. Reeves co. 17 received generous applause from a good house.

BELLEFONTE.—GERMAN'S OPERA HOUSE (William German, manager): South Before the War 17; fair performance; large house.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): A Wife Wanted 30.

CARBONDALE.—CHRISTOPHER OPERA HOUSE (Dan P. Byrne, manager): Bennett and Moulton co. 22-27.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Ball, manager): A Man from the West to crowded house 12. Corse Payton's Stock co. opened for a week 15 and have been playing to S. R. O. nightly; performances pleasing. Plays presented: Women Against Women, The Runaway Wife, A Farmer's Daughter, East Lynne, Her Lord and Master, Young Mrs. Winthrop, A Desperate Game, A Noble Woman, Taken from Life, Eagle's Nest, and Off the Equator. Hearts of Oak 24.

WOONSOCKET.—OPERA HOUSE (Josh Ogden, manager): Corse Payton Comedy co. finished a week of good business 8. Plays last part of week: Her Lord and Master, Taken from Life, Eagle's Nest, Young Mrs. Winthrop, and A Noble Woman. Nell Burgess in The County Fair 17; full house. George W. Wilson co. 22-27.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Alma Chester co. finished a week 8 to packed houses. Next Door 18 failed to appear. The World Against Her 27.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager): An American Gentleman 16 pleased a medium house.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Charles B. Hanford supported by a well balanced co. in Private John Allen 16; fair business. Elsa Van Brahm deserves special mention. Rosco and Holland Minstrels 22. Maloney's Wedding 24. Lucas Minstrels 25. Next Door 27. Too Rich to Marry 29. A Trip to Tramptown Nov. 1. Morrison's Faust 8. In Greater New York 9.—CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Innes Band Nov. 5.

CHARLESTON.—ACADEMY OF MUSIC (O. B. Rosenger, manager): Charles B. Hanford in Private John Allen 17; good house; excellent performance. Town Topics Nov. 7.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Maloney's Wedding 25. Too Rich to Marry 30.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Zaza 12. Robert Downing 17. Charles B. Hanford 18.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Zaza 10.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Richards and Pringle's Minstrels 19.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Isabel Garghill Beecher 9 gave a very excellent reading to a large house. Myrtle Vinton co. opened 15 in The Colonel's Wife for a week; fair co.

SOUX FALLS.—NEW THEATRE (S. M. Bear, manager): A Day and a Night 19. Quo Vadis 26.

LEAD CITY.—MINER'S UNION OPERA HOUSE (J. C. McLemore, manager): Myrtle Vinton co. 22-27.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in Damon and Pythias 8-13 pleased large houses. Monte Cristo 15-20 opened to good business. The play is handsomely staged and satisfactorily acted. J. Gordon Edwards as Edmond Dantes is excellent. Others deserving mention are Frank D. Melville and Lisle Leigh. In the vaudeville numbers Annie Kenwick and the Breton-Rankle Trio are pleasing. Fron Fron 22-27.—THE VENDOME (Staub and Sheetz, managers): Ward's Minstrels 13 pleased light houses. The Christian 18, 20. The Prince of the World 23, 24. N. C. Goodwin and Maxine Elliott 25.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morris, manager): The Hopkins Stock co.'s production of Caste 15-20 was a great success. The exceedingly clever work of Carrie Lamont and Frederick Montague was the feature. Carroll Johnson and the polyscope furnished the vaudeville. Lady Chancarty 22-27.—LYCEUM THEATRE (Frank Gray, manager): Sherlock Holmes 10, 11. At the White Horse Tavern 12, 13; excellent houses. The Christian fared splendidly 15-18. Quo Vadis 22-27.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Herald Square Opera co. to large houses 15, 16; good attraction. Innes' Band Nov. 2. Faust 5.—ITEM: Tom Whyte and Lillian Hall are recent additions to the Herald Square Opera co.

JACKSON.—PYTHIAN OPERA HOUSE (P. E. Holland, manager): A Poor Relation 8; good house; excellent performance. Frederick Warde in The Duke's Jester 10; packed house; excellent performance. Too Rich to Marry 11; poor house; poor performance. Morton Kress co. 15-20.

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[illegible] local [illegible] large and appreciative audience. [illegible] Mayor Weaver. Rated 20.

CLARKSVILLE.—RULLING OPERA HOUSE (Drew Matthews, manager): Murphy's Masquerade 12; [illegible] poor performance.

FORT WORTH.—GREENWALL OPERA HOUSE (Paul Greenwall, manager): Richards and Pringle's Minstrels 12; good house.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Murphy's Masquerade 11; small house; poor performance.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): The Man-o'-War's Man 23. The Sorrows of Satan 25.

MARSHALL.—OPERA HOUSE (Livingston and Palmer, managers): Murphy's Masquerade 16.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Curtiss Comedy co. 15-20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Salt Lake Opera co. in The Mandarin 8-10 and 13; large audiences. The Man from Mexico 11, 12; light business; co. fair. ——NEW GRAND THEATRE (M. E. Mulvey, manager): A Black Sheep 7-12; full houses; receipts 7 said to be the largest the house has ever had; co. very good; William De Vere, George Allen, Lillian Kennick, and Fanny Da Costa scored. Vanity Fair 13; fair house.——ITEMS: Owing to the extra good weather the Salt Palace has remained open until the present time.—The good business done at the theatres was due partly to the large number of visitors who came to attend the regular October Conference of the Mormon Church.—At the State Fair recently held the gold medal for photography was awarded to the Johnson Co., theatrical photographers. —A change of ownership or management of the New Grand Theatre was consummated this week, the change going into effect Jan. 4, 1901. Martin Kallman buys the lease from Manager Mulvey, paying $5,000 bonus. He will put in the Ralph E. Cummings Stock co., to open Jan. 4 for the rest of the season. Manager Mulvey has the house booked almost solid until then, and expresses himself as extremely glad to get the bonus and give up the house.—Considering the class of artists that have been at this house in the past, it will require a very excellent co. to draw good money. The list embraces such people as Walter Edwards, Harry Corson Clarke, Victory Bateman, Jane Kennark, Blanche Bates, Sarah Truax, William Ingersoll, Madge Carr Cook, and others of equal merit.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Brown's in Town delighted a large house 9. Vanity Fair 20. A Texas Steer 26. Under Sealed Orders 31. A Wise Guy Nov. 7. A Day and a Night 10.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Secret Service 13. Roe and Fenberg co. 15-20 opened to S. R. O.; first-class co. Repertoire: Knobs o' Tennessee, Bar Harbor, After the War, Dr. Jekyll and Mr. Hyde, The Brand of Cain, Why Jones Left Home, and The Two Orphans. Joshua Simpkins 22. 'Way Down East 27. Nell Burgess 30. The Christian Nov. 3. Remember the Maine 5. Alabama Troubadours 10. Whitney and Knowles' Quo Vadis 12.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Gorman Brothers in Two Jolly Companions 13; strong specialties; good business. The Village Postmaster 17. The Christian Nov. 1. Alabama Troubadours 6. Whitney and Knowles' Quo Vadis 14.——MUSIC HALL (St. Johnsbury Lecture and Concert Course): The Royal Tyrolean co. will open the course 25. Dr. Bowker Nov. 16.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): The Village Postmaster 19. A Hot Old Time 22. 'Way Down East 26. The Christian Nov. 2. Gorman's Alabama Troubadours 9. Quo Vadis 13. Vogel and Deming's Minstrels 14.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): A Romance of Coon Hollow 12; pleased a large house; Carl H. Carleton, formerly of this place, scored in a leading role. The Christian 31.

BOATTLEBORO.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Sunshine of Paradise Alley satisfied a good audience 15. The Village Postmaster 18. Kennedy Players 22-27.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Under the Red Robe 9. Chicago Marine Band 19. The Christian 28.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Old St Stebbins 15; fair house; performance good.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Secret Service 15. The Christian 29.

BELLOWS FALLS.—OPERA HOUSE: The Village Postmaster 17; fair house; co. well balanced.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A Stranger in a Strange Land pleased a good audience 12. The Prisoner of Zenda 18, 19. N. C. Goodwin and Maxine Elliott 20.——BIJOU (Jake Wells, manager): Instead of the regular vaudeville bill, A Wise Guy appeared 15-20 to S. R. O.; audiences pleased.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Mabel Paige co. 8-13; immense business. Plays presented: The Captain's Mate, The Country Girl, The Prisoner of Algiers, The Clipper, The Pearl of Savoy, and The Brand of Cain. Myrkle and Harder co. 22-27.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): A Stranger in a Strange Land 11; large house; good performance. Columbia Opera co. 15-20 in La Mascotte, Said Pasha, Giroflé-Girofla, Fra Diavolo, The Chimes of Normandy, Olivette, and The Bohemian Girl; fair houses.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): The Prisoner of Zenda 15; large and pleased audience. Mabel Paige co. 17-22 opened in The Captain's Mate to good business; performance well received. Gayest Manhattan 22.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): A Stranger in a Strange Land to big business 13; performance fair. N. C. Goodwin and Maxine Elliott 19. The Prisoner of Zenda 20. Self and Lady 22. The Princess Bonnie (local) 24.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Hoyt's Comedy co. in O'Flynn's Birthday 18 failed to appear. Columbia Opera co. 22. In Greater New York 26. A Spring Chicken Nov. 5.

PORTSMOUTH.—LYCEUM THEATRE (Thomas G. Leath, manager): Columbia Opera co. in The Bohemian Girl 15; large audience; fair performance. Wellington and McVickers 25.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Prisoner of Zenda 16; good performance; packed house. A Trip to Tramptown 24. Schumann Concert co. 26.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Prisoner of Zenda 17; good house and performance. Southern Stock co. 22-27.

PETERSBURG.—ACADEMY OF MUSIC (William F. French, manager): Dark.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Lost Paradise 8; fair house. A Wise Guy 9; fair attendance. West's Minstrels 11; big house; good music and new jokes.——LYCEUM (C. Harry Graham, manager): Whose Baby Are You 12, 13; fair attendance.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Neill co. presenting An American Citizen, A Bachelor's Romance, The Amazons, and Mr. Barnes of New York to large business; good co.

WALLA WALLA.—THEATRE (C. F. Van De Water, manager): Under Sealed Orders 11; good business; performance good. The Hottest Coon in Dixie 17. Royal Slave 19, 20.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Miss Hobbs 12. What Happened to Jones 13; good business. Faust 15; light house. The Little Minister 19. Miss Hobbs to fair house 22. Primrose and De Kolander's Minstrels 23. Madame Modjeska 26.——GRAND OPERA HOUSE (Charles A. Feinler, manager): The Flaming Arrow 15-17; good business. Midnight Chimes 18-20. Martin's U. T. C. 21-23; packed houses 25-27.

PARKERSBURG.—AUDITORIUM (W. F. [illegible], manager): The Flaming Arrow 10; pleased a good house 12; good house; satisfactory performance. A Trip to Tramptown 13; pleased good house. Miss Hobbs 15. Martin's U. T. C. 20. The Little Minister 22. Chester De Vonde co. 23-27. What Happened to Jones 29. Shore Acres 30. Innes' Band [illegible] ground Nov. 1.

CLARKSBURG.—TRAVERS' GRAND OPERA HOUSE (Hal Stephens, manager): Town Topics 15; fair to small house. A Woman in the Case 16; fair performance. A Hole in the Ground 17.

HUNTINGTON.—OPERA HOUSE (J. M. Barnack, manager): Town Topics 11; crowded house; good performance. A Woman in the Case 13; first-class performance; good house. The Colonel and I 18.

MORGANTOWN.—OPERA HOUSE (H. L. Swisher, manager): Edwin Rostell opened his season in Richelieu 11; crowded house; performance well received. Hello, Bill 17 cancelled.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Town Topics was well received 13; receipts $175. A Woman in the Case 15; fair house and performance.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): A Poor Relation 11; fair sized house; audience pleased. A Trip to Tramptown 17.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Gus Cohan co. 25-27.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Baker and H. R. Potter, managers): A Trip to Chinatown 10 pleased a good house. A Woman in Black 15; fair sized, appreciative audience. Porter J. White in Faust 17; good house; performance excellent. Two Married Men 20. Tennessee's Pardner 22.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Human Hearts 11; good performance; large audience. A Trip to Chinatown 13; excellent specialties; S. R. O. At the White Horse Tavern 19. Two Married Men 23. Sis Hopkins 30. The Eleventh Hour Nov. 7. Walker Whiteside 14. Miss Hobbs 19.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): My Friend from India 9; S. R. O.; audience pleased. White's Faust 12; good house; good production. Haverly's Minstrels 13; packed house; audience delighted. Human Hearts 16. A Trip to Chinatown 18. Elks' Minstrels 23. At the White Horse Tavern 25.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Trip to Chinatown 11; crowded house; audience pleased. A Bunch of Keys 14; good house and performance. At the White Horse Tavern 16; good house; performance excellent. Two Married Men 21. Sis Hopkins 28.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Porter J. White in Faust 12; large audience; co. first-class. Olga Verne was especially pleasing. Human Hearts 13; good business; performance satisfactory. Hogan's Alley 20. Tennessee's Pardner 26. Two Married Men Nov. 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Flanigan's 400 11; good business; co. not as good as last season. Two Married Men 17. The Woman in Black 18. White's Faust 22. Flora De Vess co. 25-27.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Ward and Vokes in The Floor Walkers to full house 14; good performance. Tennessee's Pardner 19. On the Stroke of Twelve 21. Way Down East 28.

WAUSAU.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Trip to Chinatown 9 amused a fair audience. Phinney's Band 16; delightful concert; good house. A Bunch of Keys 17. Faust 20. The Royal Box 25. 'Way Down East 30.

OCONTO.—TUENER OPERA HOUSE (Albert Hubb, manager): Human Hearts 10; performance excellent; small house. A Wise Member 15; fair co.; poor house. Hogan's Alley 25.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Haverly's Minstrels 16. Human Hearts 17. A Trip to Chinatown 19. Walker Whiteside 28. At the White Horse Tavern 27.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): The Burgomaster 6 and Haverly's Minstrels 11 drew large houses and pleased. A Day and a Night 15; fair business; good performance.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): The Woman in Black 14; S. R. O.; satisfactory performance. White's Faust 18. Tennessee's Pardner 21.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Tatsey, manager): A Wise Member 10; large attendance; co. good. White's Faust 15. Hogan's Alley 24.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brogson, manager): Porter J. White in Faust to big business 13; performance satisfactory. Tennessee's Pardner 21. Two Married Men 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Flanigan's 400 10; small house; fair performance. White's Faust 25. King Rastus 27.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Two Married Men 18. Way Down East 20.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Sporting Life 14; crowded house; audience pleased. The Woman in Black 21.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Hans Dawson 13; good business. A Runaway Girl 27.

MERRILL.—FERARD OPERA HOUSE (P. E. Ferard, manager): Hogan's Alley 22. Two Married Men 31. Grimes' Cellar Door Nov. 5.

BARABOO.—THE GRANDE (F. E. Shults, manager): The Eleventh Hour 16. William Owen 22, 23.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): Clement-Stockwell co. in The New Dominion 10; small house; excellent performance. Black Crook, Jr., 12; good house. McFadden's Row of Flats 13; crowded house; satisfactory performance. Vanity Fair 25. A Day and a Night 26.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Black Crook, Jr., 16.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Evil Eye 9-11; excellent performances; business big despite rain. Boston Stock co. 18. Quo Vadis 22, 23. The Real Widow Brown 28-31.——MECHANICS' INSTITUTE: It is announced that this house has been purchased by the St. John Development Club, who intend to make many improvements, the most important being the heating of the house by steam, and a complete system of electric lighting. The biograph 15-20.——ITEM: The Evil Eye co. played Fredericton, N. B., 12, and was booked for Bangor, Me., 13, but could not make connections by rail, on account of washouts. The co. was forced to return here and charter the tug "Flushing" in order to reach Eastport, Me.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Dowse, manager): A Hot Old Time 11-13 pleased good houses. Hello, Bill 15-17; excellent performances; good business. Gorman Brothers in Two Jolly Companions 18-20; much interest is taken in this engagement, as the Gorman Brothers are Ottawa boys and very popular. John Griffith 25-27.——GRAND OPERA HOUSE (Joseph Frank, manager): Reaping the Whirlwind closed a successful week 13. A Romance of Coon Hollow 15-20; excellent performance; good business. Remember the Maine 22-27.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Valentine Stock co. presented The Bit 11-13; good business. Nora O'Brien scored heavily as Lady Woodstock. Mabel Griffith made a splendid Mrs. Welton, and Margaret Moffatt achieved a distinct success as Phyllis. Othello 15-17. Miss O'Brien gaining further popularity as Desdemona. Kate Blanche, as Iago's wife, has never been surpassed here. Charles Bagar was a capital Othello, and Everette King was very strong as Iago, receiving several curtain calls. The Private Secretary 18, and the co. go on tour week 22, to make way for The Real Widow Brown 22-24, and Benedict's Quo Vadis 25-27.

LONDON.—OPERA HOUSE (Alex Harvey, manager): The American Girl 11; small but pleased audience. George F. Hall was particularly good, and Grace Russell and Daisy Stampe received well merited praise. A Lion's Heart 12, 13; good performance; fair business. Remember the Maine 16; performance poor; business light. The Prisoner of Zenda 18. Hello, Bill 19, 20. The Game Keeper 27. Black Patti's Troubadours 29. Andrews Opera co. 22-24 cancelled.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Young Wife 3, 4 pleased good audiences. Frank Tannehill, Jr., and Miss Ethelyn Palmer were particularly good. The Fast Mail 7, 8, was a poor production. Gran Opera co. 10-13. Edith J. Miller 15. My Friend from India 18. Haverly's Minstrels 19, 20. A Trip to Chinatown 22, 23.——ITEMS: A large force of workmen are engaged in dismantling the Grand Theatre.—Frank Tannehill received a telegram announcing death of his father in New York.

ST. THOMAS.—NEW GRAND OPERA HOUSE (Messrs. Spencer and Stacey, managers): The American Girl 13; small houses; co. good. George F. Hall and Frankie St. John did good work. Gracie Russell and Ethel Taliafero were clever children. Blue Jeans 16. A Lion's Heart 20. A Cavalier of France 22.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Spooner Dramatic co. 15-20. Hello, Bill 22.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): A Cavalier of France 13; fair house; excellent performance. Joseph De Grasse was admirable in the title role. Dramatic School of the Toronto College of Music in Our Regiment and Richelieu 18. Black Patti's Troubadours 19. Spooner Dramatic co. 20-28. Woman's Orchestra 30.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Ericson, manager): The American Girl 12; fair business; good performance; the clever work of the two little children, Gracie Russell and Edith Taliafero, being especially worthy of mention. The Prisoner of Zenda 16, excellent performance; good business. A Lion's Heart 19.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Quo Vadis 2; well staged and well acted; large audience. West's Minstrels 6; S. R. O.; singing and comedy parts excellent. A Wise Guy 17; poor performance; fair business. A Night in Town 17. Royal Italian Band 25.——THEATRE ROYAL (Cross and Sharp, managers): Dark.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): Remember the Maine drew good business (fair dates) 9, 10. A Brass Monkey 11; S. R. O.; audience pleased. Blue Jeans 15 failed to please good business. The Bohemian Girl 17. A Lion's Heart 22. Hello, Bill 24. Andrews Opera co. 25. Vogel and Deming's Minstrels 27.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): A Lion's Heart 11 pleased big business. Remember the Maine 17. Frederick Hamilton 18. The Prisoner of Zenda 20. Hello, Bill 21. Black Patti's Troubadours 25. U. T. C. 29. The Gamekeeper 30. Gorman Brothers Nov. 2

VICTORIA.—THEATRE (Robert Jamieson, manager): West's Minstrels 5; packed house; excellent performance. Tivoli Opera co. in Ship Ahoy 6; large and disappointed audience. A Wise Guy 10; good house; poor performance.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): A Lion's Heart 10; light house; good performance. A Breezy Time 12; small audience. Hope Morgan concert 15. Remember the Maine 18. Black Patti's Troubadours 20.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): Black Patti's Troubadours 16; performance not up to expectations. John Griffith 22. Gorman Brothers 24. A Breezy Time 26. A Romance of Coon Hollow 30.

GUELPH.—SCOTT'S OPERA HOUSE (E. McMillan, manager): Blue Jeans 12; poor performance; small house. A Lion's Heart 16; good performance; fair house. The Prisoner of Zenda 19. Black Patti's Troubadours 27.

STRATFORD.—STRATFORD OPERA HOUSE (E. W. Tuttle, manager): Side Tracked 12; performance fair; poor house. The American Girl 18. Gay Brothers' Minstrels 22. The Gamekeeper 27. Black Patti's Troubadours 29.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Griffith's Faust 12; small house. Blue Jeans 13; poor performance; fair business. A Lion's Heart 17; well balanced co.; light house. Smith's Wife 20. The Prisoner of Zenda 22.

LONDON.—ACADEMY OF MUSIC (Fred Burke, manager): Guy Brothers' Minstrels 11; pleasing performance; good house. A Breezy Time 17. Black Patti's Troubadours 19. Two Jolly Companions 27.

GODERICH.—VICTORIA OPERA HOUSE (Charles N. Simmons, manager): Guy Brothers' Minstrels 15; poor house; fair performance. A Breezy Time 20. The Game Keeper Nov. 2.

PETROLIA.—VICTORIA OPERA HOUSE (H. Smiley, manager): The Prisoner of Zenda 10; full house; appreciative audience.

KINGSTON.—VICTORIA THEATRE (D. P. Brannagan, manager): Field and De Voe's co. 22-27.

(Received too late for classification.)

ALABAMA.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Maloney's Wedding 10; good business. Too Rich to Marry 17. Robert Downing 22.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): Finnigan's Ball 17. Ed F. Davis co. 22, 23.

ARKANSAS.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Southern Stock co. 8-10 in Doris, The Great Government Robbery, and The Vendetta; pleased good houses. Scott's Minstrels 11; good performance and house.

HORRILTON.—OPERA HOUSE (N. T. Hawkins, manager): Scott's Minstrels 17. Ex-Governor Robert L. Taylor 30.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Hyatt and Co., managers): That Man 15-17. King of the Opium Ring 18-20.——MOROSCO'S BURBANK THEATRE (Walter Morosco, manager): Peaceful Valley, as presented by the Oliver-Leslie co., proved highly entertaining, and a good drawing card 7-13. The Country Girl 14, with special engagement of Florence Roberts. ——ITEMS: The Grau Grand Opera co. is booked for Nov. 9, 10, at Hazard's Pavilion.

SAN BERNARDINO.—OPERA HOUSE (Martha Keplinger, manager): That Man 26. Finnigan's Ball 31. West's Minstrels Nov. 6. Brown's in Town 7. Leon Herrmann 17.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Man from Mexico to fair audience 8. Leon Herrmann 27.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Zaza 11. Robert Downing 16 in Richard the Lion Hearted; pleased a large audience. The Prisoner of Zenda 29.

ILLINOIS.

BEARDSTOWN.—OPERA HOUSE (William Dippy, manager): Benedict's Quo Vadis 12; fair house; good performance. What Happened to Jones 17.

MOUND CITY.—OPERA HOUSE (John Betts, manager): Manning Yale co. 10; fair business. Cosgrove's Faust 18. The Convict's Daughter Nov. 8.

PITTSFIELD.—K. P. OPERA HOUSE (F. L. Shriver, manager): Busby's Ten Nights in a Bar Room 18.

INDIANA.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The Night Before Christmas 10; small house. Richard Golden in Old Jed Prouty 11; excellent performance. Walker Whiteside, supported by Lelia Walston and a good co., in Hamlet 12. Burke and Chase Vaudeville co. 13; acceptable performance. Watson's American Beauties 15; small house. A Poor Relation 16; excellent performance.

FT. WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Cummings Stock co. finished a five-night engagement 13, having filled the house every night. Because She Loved Him So 13. Wilbur Opera co. 15-17 to good business in La Mascotte, The Grand Duchess, The Two Vagabonds, Fra Diavolo, and The Bohemian Girl. Shore Acres 18. Miss Hobbs 20. Little Irene Myers co. 22-27. A Brass Monkey 31.

WASHINGTON.—OPERA HOUSE (Borrall Brothers, managers): The Night Before Christmas 8; fair audience; pleasing performance. A Midnight Bell 13 failed to please a good audience. Kipling's Comedians 29-31.

ANGOLA.—CROXTON OPERA HOUSE (P. Croxton, manager): Howard-Dorset co. 8-13 in Eagle's Nest, The Two Orphans, The Winning Hand, The Citizen Girl, Fogg's Ferry, and Old Glory; packed houses.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (Bert Depree, manager): Kennedy and Greenhill Stock co. 8-13 failed to appear. A Merry Chase 18. A Poor Relation Nov. 5. Chicago Opera co. 14.

ARENA.

GAINESVILLE, TEX.—Buffalo Bill's Wild West 9 to 14,000 people.

NASHVILLE, TENN.—John Robinson's Circus 15 drew large crowds.

AMERICUS, GA.—Cooper and Company's Circus 8; good business. Forepaugh and Sells Brothers' Circus 27.

GREENSBORO, N. C.—Forepaugh and Sells Brothers' Circus 13 gave only one performance on account of bad weather. Gentry's Dog and Pony Show 11; good performance and crowd.

OKLAHOMA CITY, O. T.—Buffalo Bill's Wild West to large crowd 8.——Item: Colonel Cody had a reunion of old time scouts here. Ben Clark, Charles Howard, James Geary, and Captain Cunningham being present, and going as far as Forth Worth on Colonel Cody's private car.

DENISON, TEX.—Norris Brothers' Trained Animal Show 5; large crowds.

GREENVILLE, TEX.—Buffalo Bill's Wild West attracted large crowds 12; every one pleased.

PARIS, TEX.—Buffalo Bill's Wild West 13; large business; patrons delighted.

SAVANNAH, TENN.—Buckskin Bill's Wild West to good business 13. Gentry's Dog and Pony Show 19, 20.

CAMBRIDGE, MD.—Rhoda Royal Shows 11; good performance; good attendance.

LAWRENCE, KA.—Forepaugh and Sells Brothers' Circus 11; large crowds; performances good. Wallack's Circus 12; large crowds; fine performances.

CHARLOTTE, N. C.—Gentry's Dog and Pony Show 15; pleased large attendance. Forepaugh and Sells Brothers' Circus 17; big business; performance good.

MACON, GA.—Gentry's Dog and Pony Show 15; large crowds; performances excellent.

ALBANY, GA.—Cooper and Company's Circus 9 to capacity; pleasing performance. Gentry's Dog and Pony Show 27.

SILVERTON, COL.—Rhoda Royal Circus 17; large crowds; the well trained horses were the feature.

SPARTANBURG, S. C.—Gentry's Dog and Pony Show 16; large attendance; excellent performances. Forepaugh and Sells Brothers' Circus 18.

LOS ANGELES, CAL.—Ringling Brothers' Circus, the very best ever seen here, to capacity 9, 10.

PETERSBURG, VA.—Wallace's Circus 11; large crowds; good performance.

NOTES.

Pawnee Bill's Wild West will winter at Litchfield, Ill.

Buffalo Bill's Wild West will close its season, the most successful it has had, at Memphis, Tenn., Nov. 3.

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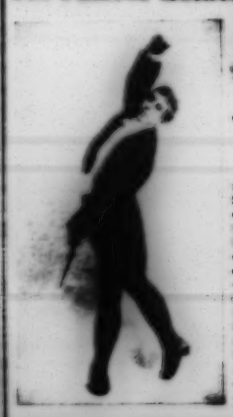

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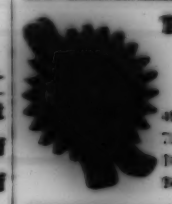

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